MUSIC IN THE PUBLIC SCHOOLS

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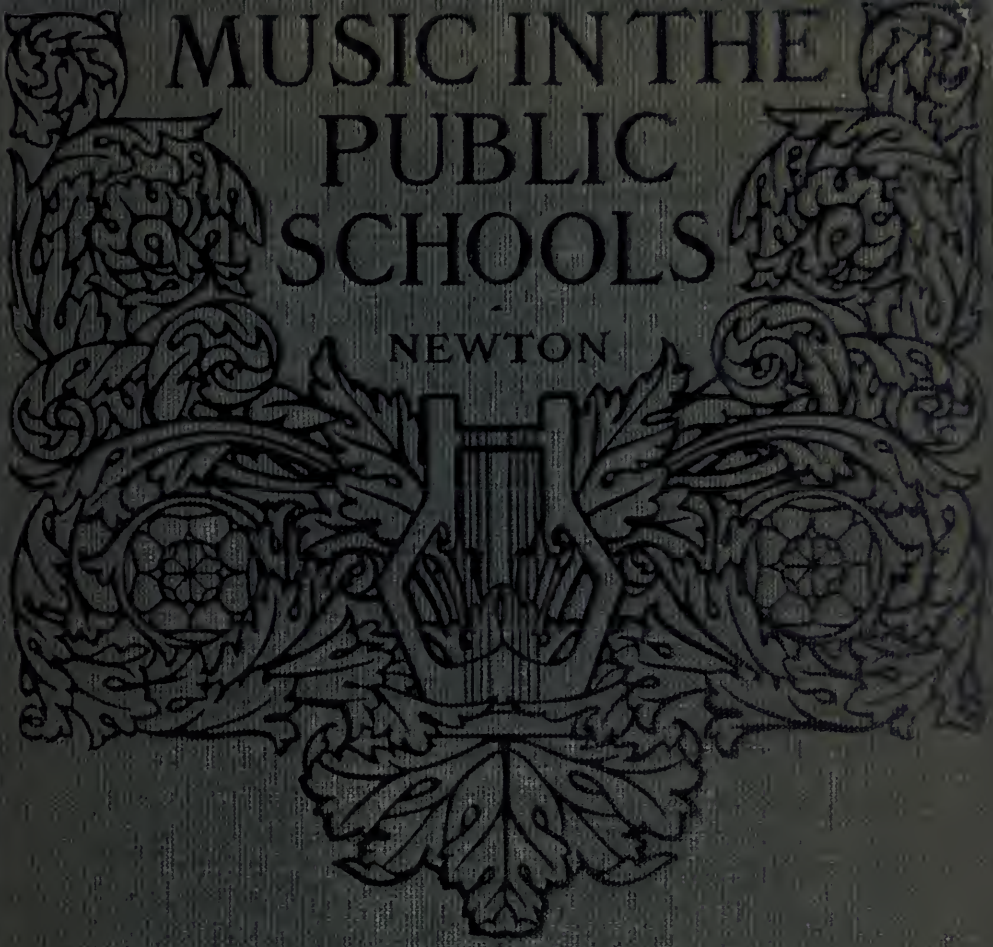

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MUSIC IN THE PUBLIC SCHOOLS

A MANUAL OF SUGGESTIONS FOR TEACHERS

BY

E. W. NEWTON

AUTHOR OF "INTRODUCTORY SIGHT-SINGING MELODIES"

UNIV. OF CALIFORNIA
SOUTHERN BRANCH

46072

GINN AND COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON
ATLANTA · DALLAS · COLUMBUS · SAN FRANCISCO

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The Athenæum Press
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PREFACE

Music in the public schools is a serious factor in the mental, physical, and emotional development of the child, and is as important in character molding as any other subject in the school curriculum. The four essentials of this subject are conceptions of good music, voice training, sight singing, and musical interpretation, and in this manual they are developed side by side for each of the eight years of elementary school life. This development is presented in the form of weekly outlines, by means of which results commensurate with the importance and dignity of the subject may be more easily obtained. These outlines are brief, definite, and free from irrelevant matter, and while they may be used advantageously with any series of music books, they are designed to be used with the New Educational Music Course. No special attention has been paid to written work in music, as it is more or less beyond the scope of this book.

Importance of the subject

The four essentials

Definite weekly outlines

The New Educational Music Readers furnish ideal material for music education in the public schools, and are adapted for study, page after page, in consecutive order.

The New Educational Music Course

Teachers who find it advisable or desirable to vary the consecutive order of presentation, to give special attention to one problem rather than another, or to carry on several lines of study simultaneously, will find that the grouping of the material in these readers makes such adjustment an easy matter.

While all good methods of teaching have the same underlying principles, yet they may differ in detail. This manual simply presents one method, with occasional alternatives, which has proved eminently successful in teaching the New Educational Music Course in various public schools. It is based upon the fundamentals of music education, which are presented in the "Teachers' Edition for Elementary Grades," under the head of

Adaptation of this method to any school environment

"Vocal Music in the Elementary Schools." That it may be a source of the greatest helpfulness to the teacher this method is offered in the spirit of suggestion only. The resourceful teacher will curtail, amplify, if necessary omit, or otherwise change any feature as circumstances may require. Yet as a whole it will be found a satisfactory working basis for genuinely successful results.

Acknowledgments

The author wishes to acknowledge his indebtedness to Mr. Ralph L. Baldwin, Music Supervisor in the Public Schools, Hartford, Connecticut, to the late Mr. W. C. Hoff, Music Director for fourteen years in the Public Schools, Yonkers, New York, to other prominent musicians, music directors, supervisors and teachers of music, besides school superintendents, principals, and grade teachers, — all of whom have assisted materially in the preparation of this work.

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MUSIC IN THE PUBLIC SCHOOLS

FIRST YEAR

SYNOPSIS

Introduction

Tones and phrases taught by means of imitation, **1**.
Treatment of ***monotones,*** **2**. Partial monotones, **3**.
Complete monotones, **4**.

Rote Singing

How to teach a rote song, **5**, **6**. Rote songs, **5–165**. See also the "Teachers' Edition for Elementary Grades," pages **1–37**.

Voice Training

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Introductory vowel sounds, o͞o, **8** ; ō, **25** ; ä, **29** ; ē̃, **96**.
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Vocalization of songs, exercise melodies, and voice drills.

Preparation for Sight Singing

Tune. Scale, **34**. Syllables and scale names, **36**. Oral and staff dictation in melodic progression of the inactive and active scale tones, and of five very frequent intervals, 5–8, 5–3, 1–3, 2–5, 2–7, all in seven different pitches and staff representations, each interval introduced in each pitch and staff representation by local preparation, **35–68**.

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Note. The heavy-faced figures refer to the section numbers beginning on page 3.

Sight Singing

Employing conjointly the elements of Tune, Time, and Notation, which are developed separately in "Preparation for Sight Singing."

Musical Interpretation

All material in this year's work musically interpreted by means of imitation and suggestion, **10** and following sections.

Musical and Poetic Conceptions

Musical and poetic conceptions are unconsciously acquired by the use of simple songs, voice drills, and exercise melodies in which there are the essentials of good melody, — namely, coherency, unity of design a complete melodic sentence, variety in tune, rhythm, and suggested harmony, purity in progression, completeness in the suggestion of its harmony so that piano accompaniment is not necessary, and *musical content;* also by the use of simple songs in which there are the essentials of good child-song poetry, — namely, subject-matter interesting and appropriate to childhood, lines characterized by poetic feeling, euphony in the flow of syllables, a uniform number of syllables and places of accent in all stanzas of a strophe song, a mood and spirit kindred with the music, and coincidence with the music in accent, phrasing, and climax. A musical representation of twenty composers is introduced, the more important of whom are Frederic Field Bullard, Myles B. Foster, W. W. Gilchrist, Cornelius Gurlitt, Dr. J. Mainzer, Schubert, Schumann, and W. Taubert, and twelve poets in song, the more important of whom are Alice E. Allen, M. L. Baum, George Cooper, Emily Huntington Miller, and Celia Standish.

The different kinds of song found in this and the following grades are songs of nature, devotional and ethical songs, patriotic, flag, and hero songs, marching and action songs, waltz songs, humorous and facetious songs, songs of work and play, evening and night songs, occasional songs, songs of the seasons, songs of poetic fancy, narrative and descriptive songs, and mother and home songs.

Suggested song programmes, **174–178.**

Material

The only books needed for this grade are for the teachers' use. They comprise "Music in the Public Schools"; the "Teachers' Edition for Elementary Grades," in which are found for this year's work twenty-nine voice drills and twenty-nine rote songs; and the "Introductory Sight-Singing Melodies," in which are found seventy-two melodies to be placed on the blackboard for the beginning of sight singing.

FIRST YEAR

PLAN FOR THIRTY-SIX WEEKS' WORK

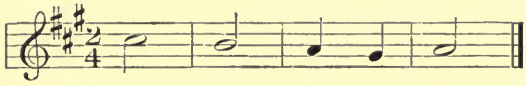
First Week

1. Introduction. The teacher will first ascertain which members of the class entering the first grade can imitate correctly what is sung to them. To do this she will proceed as follows:

On the pitch of ā[1] hum a long tone. Ask the class to imitate it. **Tones and phrases taught by imitation**

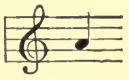
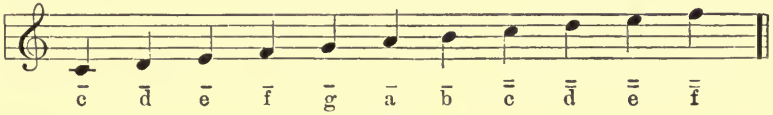
On the pitch of ē hum a long tone. Ask the class to imitate it.

Repeat with the pitch of b̄, then of ā.

With the syllable l̄ōō sing softly the following phrase.

Ask the class to imitate it.

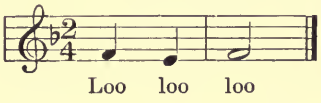
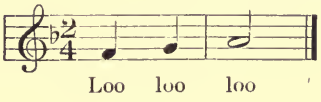
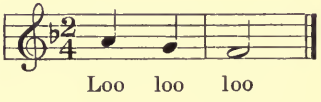
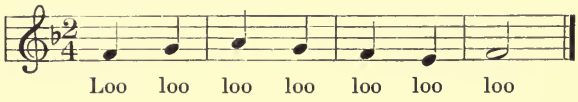
Sing this phrase softly with the words, "Come, now, let us sing," and require the class to imitate it. By individual trials ascertain which ones imitate correctly.

2. A large proportion of the class will probably sing the above phrase correctly. Those who do not are called monotones. As a rule, monotones sing incorrectly because they hear incorrectly. They lack acuteness of hearing because they have never learned to listen attentively. **Treatment of monotones**

[1] The pitch of once-marked a (ā) on the staff is

The pitches from c̄ to f̿ on the staff are

Individual work

By individual trials discover which members of the class imitate correctly and which are monotones. Call the former the "singing section" and the latter the "listening section."

Partial monotones

3. Ask the "listening section" to listen carefully while the "singing section" sing the above phrase several times. Then ask individual members of the "listening section" to try it, with the "singing section" and alone. Repeat the trial with another phrase such as

and in turn with others such as

In this and succeeding lessons continue the plan of requiring each of the "listening section" to listen carefully and to make attempts at correct imitation in concert with the "singing section" and alone. As fast as the children become accurate in their imitation allow them to join the "singing section."

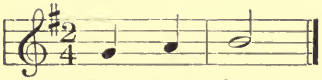
After several lessons the teacher will discover that many of the monotones are rapidly gaining accuracy of pitch, while a few still cling to the "growly" tones. For more specific treatment the teacher will bear in mind that the "listening section" is made up of two divisions: partial monotones, who sing the general contour of a melody but not in tune; and complete monotones, who sing on one tone, or on one tone with slight variations. By far the greater number of monotones are "partial" and yield readily to the treatment suggested above. Complete monotones require much more time and patience in their treatment.

Complete monotones

4. Ascertain by individual trial in the following manner which ones of the "listening section" are complete monotones.

On the pitch of $\bar{g}$ hum a long tone, then another on the pitch of $\bar{\bar{d}}$. Ask each monotone which tone is higher in pitch. Gradually decrease the interval hummed to $\bar{g}$ $\bar{a}$. Those children who cannot tell which tones of these intervals are the higher in pitch may be classed as complete monotones. Proceed with each of these monotones individually as follows:

Begin by humming or singing some interval the tones of which are so far apart in pitch that the pupil can tell which is the higher; then gradually lessen the interval. In this way continue slowly until he can distinguish the pitches in smaller intervals, and finally in intervals of a second, such as $\bar{g}$ $\bar{a}$. Meanwhile urge him to try imitating tones or melodic phrases not exceeding the pitches of $\bar{a}$ and $\bar{e}$. Let the "singing section," or individual members of it, furnish models for imitation.

It may happen that a child tries in vain to imitate correctly a certain pitch or melodic phrase. In such a case let him sing any pitch, then ask the "singing section" to sing the same pitch in unison with him. Tell him that for the first time he is singing correctly with the "singing section." From this pitch let the "singing section" sing a melodic phrase, as

and require the monotone to sing it. Continue thus until he can imitate correctly any melodic phrase within the compass of $\bar{a}$ and $\bar{e}$.

If these suggestions are carefully followed, it will be found that the "listening section" will gradually diminish in number and finally be merged in the "singing section." The length of time required for this varies with different classes, — from six weeks to six months, and sometimes longer. During this time give constant attention to the individual members of the "listening section" until their defects disappear.

How to teach a rote song

5. Teach by means of imitation the Rote Song I, "The Shower," page 1, "Teachers' Edition for Elementary Grades," in the following manner.

Read the poem to the children. Interest them in the subject-matter of the poem. Sing the whole song to them, so that they may get its effect as music language.

Sing to them the first stanza in separate phrases[1] with a slight pause following each phrase. Represent these phrases on the blackboard by broad phrase marks, thus: .

Sing each phrase separately, at the same time pointing to its phrase mark, until the children can imitate it correctly. Combine the phrases till the entire song is memorized. In this process advance quickly from one step to another, but do not hurry the children in memorizing. Be deliberate and explicit in giving directions. When starting the class to sing together it is well to use uniformly a signal word of command such as "sing."

6. Many have also used successfully the following method of teaching a rote song.

First, recite the poem to the children and explain it if necessary. Then sing the song with the appropriate feeling, *tempo*, and dynamics. Repeat the song. Next tell the class that all who can, may join with the teacher in the singing. Sing the song with the children until they are able to repeat it alone, gradually singing less and less as they master the song, until finally it is sung without any help. It is important that the teacher should not sing with the children longer than is necessary.

Breathing Exercise I

7. Voice Training.[2] Teach Breathing Exercise I[3] as follows: Direct the children to stand erect, their heels together, hands on hips, with fingers front. With closed mouth inhale slowly, silently, and evenly, while four slow beats (metronome 60, or at the rate of sixty beats per minute) are counted. When a full breath is properly taken, the chest, ribs, and abdomen will be distended. The shoulders must not be raised.

Retain the breath without allowing the slightest escape, while two slow beats are counted; then exhale through the nostrils very gradually and evenly, while four slow beats are counted.

[1] The music set to each line of the poem is usually a phrase.

[2] "The Training of Children's Voices," by T. Maskell Hardy, is an excellent book for every teacher.

[3] The value of breathing exercises is fully appreciated by skillful music teachers.

During all breathing exercises let the room be thoroughly ventilated.

8. Ask the class to pronounce the word "food," then the vowel sound $\overline{oo}$, and on the pitch of $\bar{g}$ to sing $\overline{oo}$. Introductory vowel sound $\overline{oo}$

9. Require the practice of Voice Drill I, page 1, "Teachers' Edition for Elementary Grades," in the following manner: sing the first phrase, let the class imitate it; then sing the second phrase, let the class imitate it, and so continue with the entire drill.

10. Musical Interpretation. Require the children to sing softly the melody of the rote song, "The Shower," using the syllable $\overline{loo}$ for each tone. Discuss with the children the meaning of the poem, and through it impart the kindred spirit of the music. This is the basis of interpretation at this stage, and will greatly assist the children in rendering the song with the appropriate *tempo*, dynamics, and feeling. Children are inclined to sing too slowly. Keep them up to the *tempo*. Correct obvious faults of tone production and pronunciation as they occur. Insist at all times on a clear, distinct enunciation of the words. Never allow shouting or forcing of the registers (see "Teachers' Edition for Elementary Grades," page xi). Insist on a soft tone. Give as much time as possible to individual work, encouraging each child to sing alone. Only when some proficiency in musical interpretation has been attained should piano accompaniments be used. By imitation and suggestion

Second Week

11. While each weekly lesson is here given under separate subject headings, "Rote Singing," "Voice Training," etc., it is expected that as the lessons progress, these separate subjects will be more or less blended in teaching.

12. Rote Singing. Give a review of Rote Song I. Teach, as explained in §§ 5, 6, the Rote Songs II, "Stars and Flowers," and III, "Indoor Play," pages 2 and 3, "Teachers' Edition for Elementary Grades." Continue the individual work with the "listening section."

Note. Those teachers who do not feel the need of so much rote singing as is here suggested may omit songs here and there without disturbing seriously the logical sequence of the course.

13. Voice Training. Let the class practice Breathing Exercise I, as given in § 7. As explained in § 9, let the class sing Voice Drills II and III, pages 2 and 3, "Teachers' Edition for Elementary Grades."

14. Musical Interpretation. By means of imitation and suggestion, § 10, teach the musical interpretation of "Stars and Flowers" and "Indoor Play." Require the children to sing softly. If from lack of time it is found necessary to curtail the amount of work here laid out, teach only the first stanza of each rote song.

Third Week

15. Rote Singing. Give a review of any preceding rote song. Teach, as explained in §§ 5, 6, Rote Song IV, "Lady Goldenrod," and Rote Song V, "Little Gipsy Dandelion." Continue the individual work with the "listening section."

16. Voice Training. Let the class practice Breathing Exercise I, as given in § 7. As explained in § 9, let the class sing Voice Drills IV and V.

17. Musical Interpretation. By means of imitation and suggestion, § 10, teach the musical interpretation of "Lady Goldenrod" and "Little Gipsy Dandelion." Require the children to sing softly.

Fourth Week

18. Voice Training. Introduce each music lesson with a breathing exercise. Let the class practice Breathing Exercise I. Let the class sing Voice Drills VI and VII.

19. Rote Singing. Give a review of any preceding rote song. Teach Rote Songs VI, "A Disappointment," and VII, "Song Story — A Party." Continue the individual work with the "listening section."

20. Musical Interpretation. By means of suggestion and imitation teach the musical interpretation of "A Disappointment" and "Song Story — A Party." Require the children to sing softly and up to the *tempo*.

Fifth Week

21. Voice Training. Let the class practice Breathing Exercise I and sing Voice Drills VIII and IX.

22. Rote Singing. Give a review of any preceding rote song. Teach Rote Songs VIII, "That 's What I 'd Do," and IX, "Boating." Continue the individual work with the "listening section."

23. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "That 's What I 'd Do" and "Boating." Require the children to sing softly and up to the *tempo*.

Sixth Week

24. Voice Training. Let the class practice Breathing Exercise I and sing Voice Drills X and XI.

25. Ask the class to pronounce the word "go," then the vowel sound ō, and on the pitch of $\overline{g}$ to sing $\overline{oo}$ — ō; then let them sing Voice Drill XII. Introductory vowel sound ō

26. Rote Singing. Give a review of any preceding rote song. Teach Rote Songs X, "Swinging," and XI, "Nature's Good-Night." Continue the individual work with the "listening section."

27. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "Swinging" and "Nature's Good-Night." Require the children to sing softly and up to the *tempo*.

Seventh Week

28. Voice Training. Let the class practice Breathing Exercise I and sing Voice Drills XIII and XIV.

29. Ask the class to pronounce the word "father," then the vowel sound ä, and on the pitch of $\overline{g}$ to sing $\overline{oo}$ — ō — ä; then let them sing Voice Drills XV and XVI. Introductory vowel sound ä

30. Rote Singing. Give a review of any preceding rote song. Teach Rote Songs XII, "Song Story — Brownies' Umbrellas," and XIII, "The Dream Man." Rote Song XIV, "Indian Summer," may be substituted, added, or omitted. Continue the individual work with the "listening section."

31. Musical Interpretation. By means of suggestion and imitation teach the musical interpretation of "Song Story — Brownies' Umbrellas," "The Dream Man," and "Indian Summer." Require the children to sing softly and up to the *tempo*.

Eighth Week

32. Voice Training. Let the class practice Breathing Exercise I.

33. Rote Singing. Teach the rote song "See-Saw" entire. Continue the individual work with the "listening section."

Scale

34. Preparation for Sight Singing. Teach the scale as follows: Ask the class to repeat the last two phrases of the rote song "See-Saw," that begin **do, ti, la,** etc. Inform them that they have sung the scale downward and upward.

Require the class to sing the scale downward and upward in slow *tempo* and with equal emphasis on all tones.

Oral dictation

35. Begin oral dictation as follows: On the pitch of $\bar{d}$ sing the scale upward and ask the class to use the speaking voice and count each tone, thus:

Teacher sings **do,** class counts "1"; teacher sings **re,** class counts "2"; teacher sings **mi,** class counts "3"; teacher sings **fa,** class counts "4"; teacher sings **sol,** class counts "5"; teacher sings **la,** class counts "6"; teacher sings **ti,** class counts "7"; teacher sings **do,** class counts "8."

Now, instead of singing each tone and counting it afterwards, let the class count each tone first and the teacher sing it afterwards, as follows:

Class counts "1," teacher sings **do**; class counts "2," teacher sings **re,** and so on until the scale upward is completed.

Now, let the teacher count and the class sing softly as follows: Teacher counts "1," class sings **do**; teacher counts "2," class sings **re,** and so on until the scale upward is completed.

Let the teacher now count or orally dictate "8," class sings **do**; teacher dictates "7," class sings **ti**; teacher dictates "6," class sings **la,** and so on downward until the scale is completed. This process is called "oral dictation."

Syllables and scale names

36. Inform the class that the singing names of tones such as **do, ti, la,** etc., are "syllables," and that the talking names of tones, such as "8, 7, 6," etc., are "scale names."

37. Give the pitch $\bar{\bar{d}}$ and dictate orally the following, one scale name at a time, while the children respond by singing the corresponding syllable and correct tone:

8, 7, 6, 5, 4, 3, 2, 1
1, 2, 3, 4, 5, 6, 7, 8

Dictate the same to each child in the class and record the number who can sing alone the scale correctly from oral dictation. Insist that the lower tones of the scale ascending be sung very softly.

38. Musical Interpretation. By imitation and suggestion teach the musical interpretation of "See-Saw." Require the children to sing softly and up to the *tempo.*

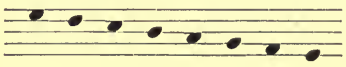
Ninth Week

39. Voice Training. Let the class practice Breathing Exercise I. Give a review of Voice Drill XVI.

40. Rote Singing and Musical Interpretation. Give a review of any preceding rote song. Require the children to sing softly and up to the *tempo.* Continue the individual work with the "listening section."

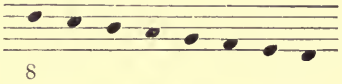
41. Preparation for Sight Singing. Give the pitch of $\bar{\bar{e}}$; dictate orally 8, 7, 6, 5, 4, 3, 2, 1, one scale name at a time, while the class respond with the corresponding syllable and correct tone.

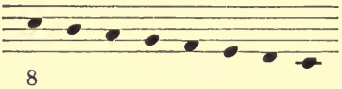
42. Begin staff dictation as follows: On the blackboard make the following staff representation [1] for the pitch of $\bar{\bar{e}}$ (or $\bar{\bar{e}}\flat$). Staff dictation



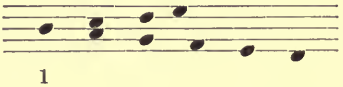
Give the pitch of $\bar{\bar{e}}$. Point to the first note head, and require the class to sing **do** correctly. Point to the second note head, and the class should sing **ti.** Point to the third note head, and the class should sing **la.** So continue till the exercise 8, 7, 6, 5, 4, 3, 2, 1, is completed. This is called "staff dictation." At this stage say nothing to the class about the names of pitches on the staff. If any explanation is needed point to the staff representation and say, "This is a picture of the scale."

[1] In place of the scale-staff representation here used some teachers use the scale ladder.

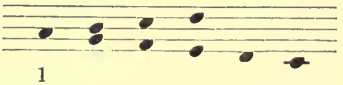
43. Give the pitch of $\bar{\bar{d}}$, and in like manner dictate orally, and then from the staff, 8, 7, 6, 5, 4, 3, 2, 1, using the following staff representation for the pitch of $\bar{\bar{d}}$.

44. Give the pitch of $\bar{\bar{c}}$, and in like manner dictate orally, and then from the staff, 8, 7, 6, 5, 4, 3, 2, 1, using the following staff representation for the pitch of $\bar{\bar{c}}$.

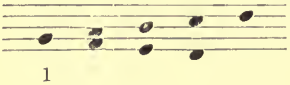


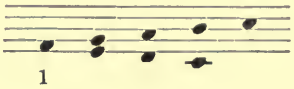
45. Give the pitch of $\bar{b}\flat$, and in like manner dictate orally, and then from the staff, 1, 1, 7, 6, 5, 4, 3, and 1, 2, 3, 2, 1, 7, 1, using the following staff representation for the pitch of $\bar{b}\flat$.



46. The teacher will note that in the keys of B♭, A, A♭, G, and F scale progressions descending from the tonic pitches $\bar{b}\flat$, $\bar{a}$, $\bar{a}\flat$, $\bar{g}$, and $\bar{f}$ respectively, are begun with 1 instead of 8, and that the tones below the tonic are indicated by a line below the scale name, thus: 1, 7, 6, 5, 6, 7, 1. This should be dictated, "One, seven below, six below," etc.

47. Give the pitch of $\bar{a}$, and in like manner dictate orally, and then from the staff, 1, 1, 7, 6, 5, 4, 3, and 1, 2, 3, 4, 3, 2, 1, using the following staff representation for the pitch of $\bar{a}$ (or $\bar{a}\flat$).

48. Give the pitch of $\bar{g}$, and in like manner dictate orally, and then from the staff, 1, 7, 6, 5, 6, 7, 1, and 1, 2, 3, 4, 3, 2, 1, using the following staff representation for the pitch of $\bar{g}$.



49. Give the pitch of $\bar{f}$, and in like manner dictate orally, and then from the staff, 1, 7, 6, 5, 6, 7, 1, and 1, 2, 3, 4, 3, 2, 1, using the following staff representation for the pitch of $\bar{f}$.

Tenth Week

50. Voice Training. Let the class practice Breathing Exercise **I** and sing Voice Drill XVII.

51. Rote Singing. Give a review of any preceding rote song. Teach Rote Song XVII, "Where do all the Daisies Go?" Continue the individual work with the "listening section."

52. Preparation for Sight Singing. Dictate orally and from the staff the melodic phrases given below. For manner of dictating and staff representation for each pitch see §§ 42–45. These phrases, besides furnishing graded material preparatory for sight singing, also present simple melodic characteristics of inactive and active scale tones.[1]

Pitch of $\bar{\bar{e}}$	8 7 6 5 4 3 2 1	8 8 7 6 5 4 3	8 7 8
Pitch of $\bar{\bar{d}}$	8 7 6 5 4 3 2 1	8 8 7 6 5 4 3	8 7 8
Pitch of $\bar{\bar{c}}$	8 7 6 5 4 3 2 1	8 7 6 5 5 4 3	8 8 7 7 8 7 8
Pitch of $\bar{b}$	1 7 6 5 5 4 3	1 2 3 4 3 2 1	1 1 7 7 1 7 1

53. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "Where do all the Daisies Go?" Require the children to sing softly and up to the *tempo.*

Eleventh Week

54. Voice Training. Let the class practice Breathing Exercise I. Give a review of Voice Drill XVII.

[1] The inactive scale tones are 1, 3, 5, and 8, and are so called because they occupy the center of harmonic repose, and are therefore inert, not moving except in obedience to some outward impulse.

The active scale tones are 2, 4, 6, and 7, and are so called because they lie outside of this circle of harmonic repose, and are urged by their inherent impulse to regain the condition of rest (see page 6, "Exercises in Melody-Writing," by Percy Goetschius, Mus. Doc.).

55. Rote Singing and Musical Interpretation. Give a review of any preceding rote song. Require the children to sing softly and up to the *tempo*. Continue the individual work with the "listening section."

Interval 5–8

56. Preparation for Sight Singing. Dictate orally, and from the staff, the melodic phrases given below. For manner of dictating and staff representation for each pitch see §§ 42–49. These phrases, besides furnishing graded material preparatory for sight singing, also present simple melodic characteristics of inactive and active scale tones, and introduce the interval 5–8 in melodic progression.

Pitch of $\bar{a}$ 1 1 $\underline{7}$ $\underline{6}$ $\underline{5}$ $\underline{4}$ $\underline{3}$ 1 2 3 4 3 2 1 1 1 2 1 $\underline{7}$ $\underline{7}$ 1

Pitch of $\bar{g}$ 1 $\underline{7}$ $\underline{6}$ $\underline{5}$ $\underline{6}$ $\underline{7}$ 1 1 2 3 4 5 4 3 1 1 2 1 $\underline{7}$ $\underline{7}$ 1

Pitch of $\bar{f}$ 1 $\underline{7}$ $\underline{6}$ $\underline{5}$ $\underline{6}$ $\underline{7}$ 1 1 2 3 4 5 4 3 1 2 3 2 1 $\underline{7}$ 1

Pitch of $\bar{\bar{e}}$ 8 8 7 6 5 5 8[1]

Pitch of $\bar{\bar{d}}$ 8 8 7 6 5 5 8

Pitch of $\bar{\bar{c}}$ 8 7 6 5 6 5 8

Pitch of $\bar{f}$ 1 $\underline{7}$ $\underline{6}$ $\underline{5}$ $\underline{6}$ $\underline{5}$ 1

Drill individually. Insist that the children sing softly. See Voice Drill XV.

Twelfth Week

57. Voice Training. Let the class practice Breathing Exercise I and sing Voice Drill XVIII.

58. Rote Singing. Give a review of any preceding rote song. Teach Rote Song XVIII, "The Water Mill." Continue the work with the "listening section."

Interval 1–3

59. Preparation for Sight Singing. Dictate orally and from the staff, as shown in §§ 42–49, the melodic phrases given below. The interval 1–3 is introduced in melodic progression.

Pitch of $\bar{a}$ 1 $\underline{7}$ $\underline{6}$ $\underline{5}$ 1 $\underline{5}$ 1 Pitch of $\bar{g}$ 1 $\underline{7}$ $\underline{6}$ $\underline{5}$ 1 $\underline{5}$ 1

Pitch of $\bar{f}$ 1 $\underline{7}$ $\underline{6}$ $\underline{5}$ $\underline{5}$ $\underline{5}$ 1 Pitch of $\bar{\bar{e}}$ 8 7 6 5 4 4 3

[1] Observe that in the exercises given for the oral and staff dictation of interval work the scale names in the large type indicate the particular interval to be taught.

Pitch of $\bar{d}$ 8 7 6 5 4 4 3 Pitch of $\bar{e}$ 8 5 6 5 4 4 3
Pitch of $\bar{f}$ 1 5 1 2 3 2 1 Pitch of $\bar{a}$ 1 5 6 5 6 7 1
Pitch of $\bar{g}$ 1 5 6 5 6 7 1 Pitch of $\bar{f}$ 1 7 6 5 6 7 1
Pitch of $\bar{e}$ 8 5 4 3 2 2 1 Pitch of $\bar{d}$ 8 5 4 3 2 2 3
Pitch of $\bar{e}$ 1 2 3 1 2 2 1 Pitch of $\bar{f}$ 1 2 3 1 2 2 1

60. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "The Water Mill."

Thirteenth Week

61. Voice Training. Teach Breathing Exercise II. This is the same as Breathing Exercise I, § 7, with this exception, that instead of allowing the breath to escape through the nostrils, the children *exhale* silently through the *lips*, formed as in pronouncing the syllable $\overline{oo}$. Breathing Exercise II.

Give a review of Voice Drill XVIII.

62. Rote Singing and Musical Interpretation. Give a review of any preceding rote song.

63. Have a repertoire of songs which the children will always take delight in rendering expressively (see First-Year Suggestive Song Programmes, §§ 174–178). Continue the individual work with the "listening section" until this section is merged in the "singing section."

64. Preparation for Sight Singing. Dictate orally and from the staff, as shown in §§ 42–49, the melodic phrases given below. The intervals 5–3 and 2–5 are introduced in a melodic environment. Intervals 5–3, 2–5

Pitch of $\bar{a}$ 1 2 3 3 1 2 1 Pitch of $\bar{g}$ 1 2 3 3 1 2 1
Pitch of $\bar{f}$ 1 1 7 1 2 3 1 Pitch of $\bar{e}\flat$ 1 1 2 3 1 2 1
Pitch of $\bar{d}$ 1 2 3 1 2 3 1 Pitch of $\bar{c}$ 8 5 5 4 3 5 8
Pitch of $\bar{b}\flat$ 1 5 5 4 3 5 1 Pitch of $\bar{a}$ 1 2 3 4 5 3 3
Pitch of $\bar{g}$ 1 2 3 4 5 3 1 Pitch of $\bar{f}$ 1 3 3 4 5 5 3
Pitch of $\bar{e}$ 1 3 3 4 5 3 1 Pitch of $\bar{d}$ 1 1 3 4 5 3 1
Pitch of $\bar{c}$ 8 5 4 3 2 5 3 1 Pitch of $\bar{b}\flat$ 1 5 4 3 2 5 3
Pitch of $\bar{a}$ 1 3 5 3 2 5 3

Fourteenth Week

Open throat

65. Voice Training. Let the class practice Breathing Exercise II. Teach the children how to sing with the open throat by getting them to yawn, or to form the throat as for yawning, before commencing to sing, and to keep the same position while singing. This act will raise the soft palate from the tongue, while at the same time the mouth and the back of the throat will form together a resonating chamber from which the tone issues broad and open, and free from nasal quality. Do not confuse the children with explanations of vocal processes.

Let the class sing Voice Drill XIX.

66. Rote Singing. Give a review of any preceding rote song. Teach Rote Song XIX, "Morning Song."

Interval 2-7

67. Preparation for Sight Singing. Dictate orally and from the staff the melodic phrases given below. The interval of 2–7 is introduced in melodic environment.

Pitch of $\bar{g}$	1 3 5 3 2 5 3	Pitch of $\bar{f}$	3 3 5 3 2 5 3
Pitch of $\bar{e}\flat$	3 5 3 1 2 5 3	Pitch of $\bar{\bar{d}}$	8 5 3 3 2 5 3 1
Pitch of $\bar{\bar{c}}$	8 8 5 3 2 5 3	Pitch of $\bar{b}\flat$	1 1 $\underline{7}$ 1 2 $\underline{7}$ 1
Pitch of $\bar{a}$	5 3 2 1 $\underline{7}$ 2 1	Pitch of $\bar{g}$	3 1 2 1 $\underline{7}$ 2 1
Pitch of $\bar{f}$	3 3 2 1 $\underline{7}$ 2 1	Pitch of $\bar{e}$	3 1 $\underline{7}$ 1 2 $\underline{7}$ 1
Pitch of $\bar{d}$	1 3 2 1 $\underline{7}$ 2 1	Pitch of $\bar{\bar{c}}$	8 5 5 3 2 2 1
Pitch of $\bar{b}\flat$	$\underline{5}$ 1 3 1 2 $\underline{7}$ 1	Pitch of $\bar{a}$	5 3 2 5 2 3 1
Pitch of $\bar{g}$	3 5 4 3 2 $\underline{7}$ 1	Pitch of $\bar{f}$	$\underline{5}$ 1 3 5 2 $\underline{7}$ 1

68. Dictate orally and from the staff the following melodies:

Pitch of $\bar{\bar{e}}$, $\bar{\bar{e}}\flat$, or $\bar{d}$	8 5 3 1 2 5 3 5 8 5 3 1 2 $\underline{7}$ 1
Pitch of $\bar{\bar{c}}$	8 5 3 5 2 5 3 5 8 5 8 $\overline{3}$ $\overline{2}$ 7 1
Pitch of $\bar{b}\flat$	1 $\underline{5}$ $\underline{3}$ $\underline{5}$ $\underline{2}$ $\underline{5}$ $\underline{3}$ $\underline{5}$ 1 $\underline{5}$ 1 3 2 $\underline{7}$ 1
Pitch of $\bar{a}$, $\bar{a}\flat$, $\bar{g}$, or $\bar{f}$	$\underline{5}$ 1 3 5 2 $\underline{7}$ 1

Require the class to memorize these three melodies, as each introduces the five intervals in this year's work, 5–8, 3–5, 1–3, 2–5, 2–7.

69. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "Morning Song." Always require the children to sing softly and up to the *tempo*.

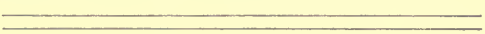
Fifteenth Week

70. Voice Training. Let the class practice Breathing Exercise II. Allow no singing without the open throat (see § 65). Give a review of Voice Drill XIX.

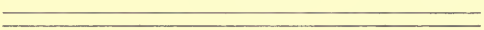
71. Rote Singing and Musical Interpretation. Give a review of any preceding rote song.

72. Preparation for Sight Singing. Teach the staff as follows. **The staff**
On the blackboard draw a line, thus:

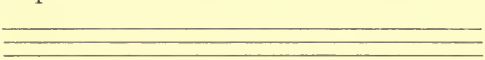
Name it "the first line." Let the class repeat.
Add another line, above the first, thus:



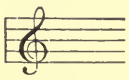
Let the class name it "the second line," and so proceed with the third, fourth, and fifth lines.
Begin again. Draw the first two lines of the staff, thus:



Point to the intervening space, and name it "the first space."
Let the class repeat. Add another line above these two lines, thus:

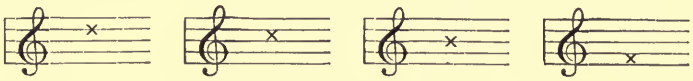


Let the class name the added space "the second space," and so proceed until the fourth space is added and named. Name these five lines and four spaces "the staff." Drill the class until they can readily name any line or space of the staff indicated by the pointer.

73. At the beginning of the staff make a bar and a G clef, thus: **The bar** **The G clef**

Name them "the bar" and "the G clef," and let the class repeat the names.

The check mark

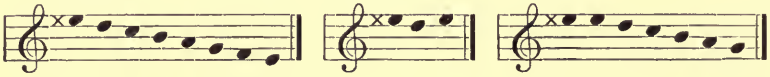
74. State that the check mark, "×," shows on what line or space of the staff **do** is located. Place the following on the board:

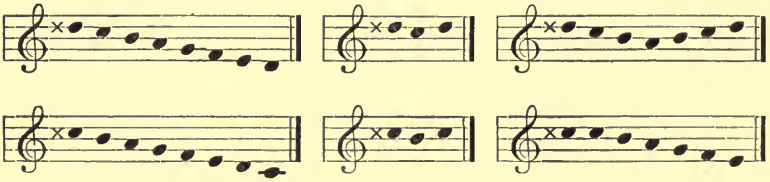


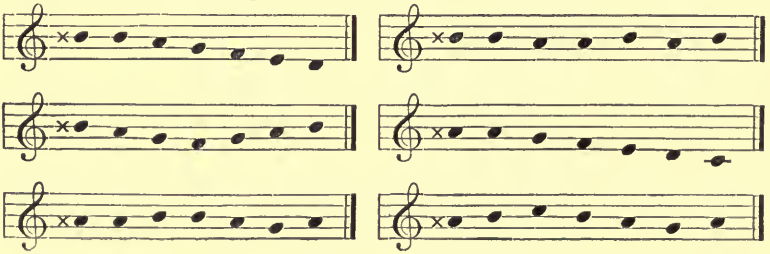
Ask the class, "On what line or space is **do**?

Staff reading

75. Begin staff reading as follows: Place on the blackboard (see How to copy Music on the Blackboard, § 134) the staff, the G clef, and the check mark in the fourth space. Give the pitch of $\bar{e}$. Write on the staff the first note head of the first exercise given below, and ask the class to sing. They should respond with the syllable **do**. Then write the second note head and ask the class to sing. They should respond with the syllable **ti**. So proceed, one syllable at a time, until the exercise is completed. Then give the other exercises in a similar manner.

76. The exercises in this section, besides furnishing graded material preparatory for sight singing, also present simple melodic characteristics of inactive and active scale tones.

The double bar

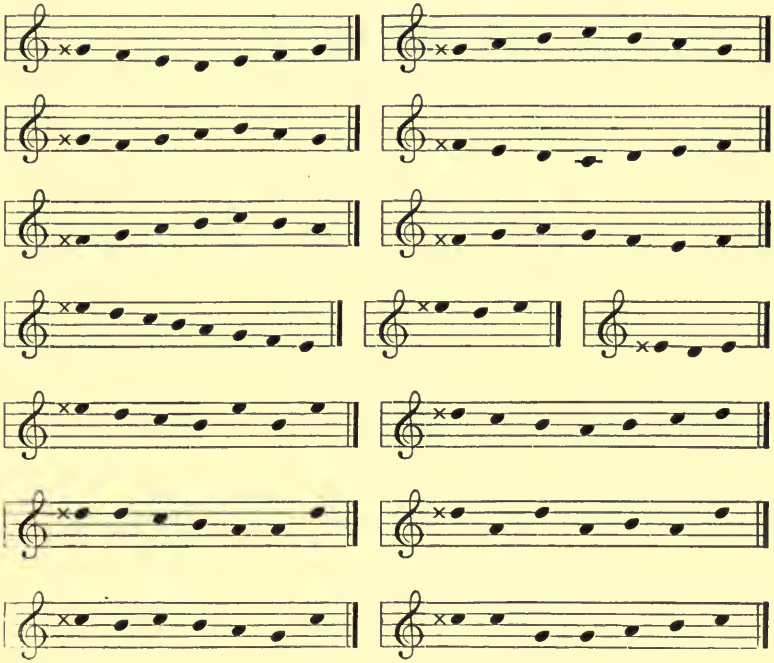
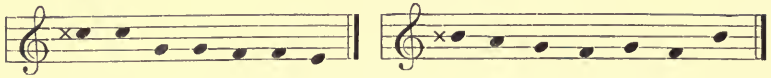
When the double bar is placed at the end of the first exercise name it "the double bar" and let the class repeat the name.

The leger line

State that the short additional line below the staff in the above exercise is called a leger line.

Sixteenth Week

77. Voice Training. Let the class practice Breathing Exercise II and the open throat. Let them sing Voice Drill XX.

78. Rote Singing. Teach Rote Song XX, "Asleep and Awake."

79. Preparation for Sight Singing. Place on the blackboard for staff reading the exercises below, in the following manner. After making the staff, clef, and check mark of the first exercise, give the pitch of $\bar{g}$, write the first and second note heads, and ask the class to sing. They respond with the syllables **do, ti.** Proceed in the same manner with the rest of the exercise, grouping the note heads so that they will be sung, **la, sol,** then **la, ti,** and **do.** Do not point to the note heads.

80. These exercises, besides furnishing graded material preparatory for sight singing, also present simple melodic characteristics of inactive and active scale tones, and introduce the interval 5–8 in melodic progression. **Interval 5–8**

81. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "Asleep and Awake."

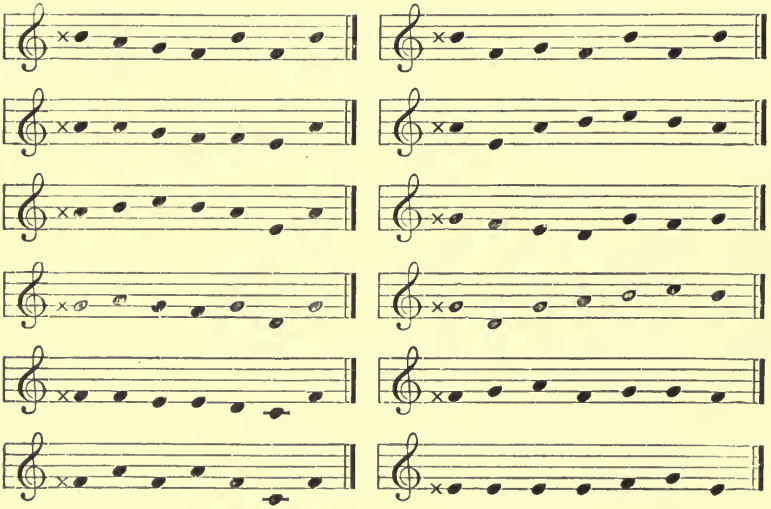
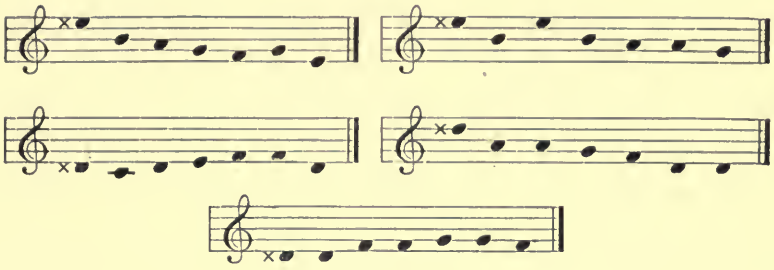
Seventeenth Week

82. Voice Training. Let the class practice Breathing Exercise II and the open throat. Give a review of Voice Drill XX.

83. Rote Singing and Musical Interpretation. Give a review of any preceding rote song. See First-Year Suggestive Song Programmes, §§ 174–178.

84. Preparation for Sight Singing. Place on the blackboard for staff reading the exercises given below, in the following manner. After making the staff, G clef, and check mark of the first exercise give the pitch of $\bar{b}$, write in the first four note heads, and ask the class to sing. They respond with the syllables **do, ti, la, sol.** Then write the last three note heads and ask the class to sing. They respond with the syllables **do, sol, do.** Do not point to the note heads.

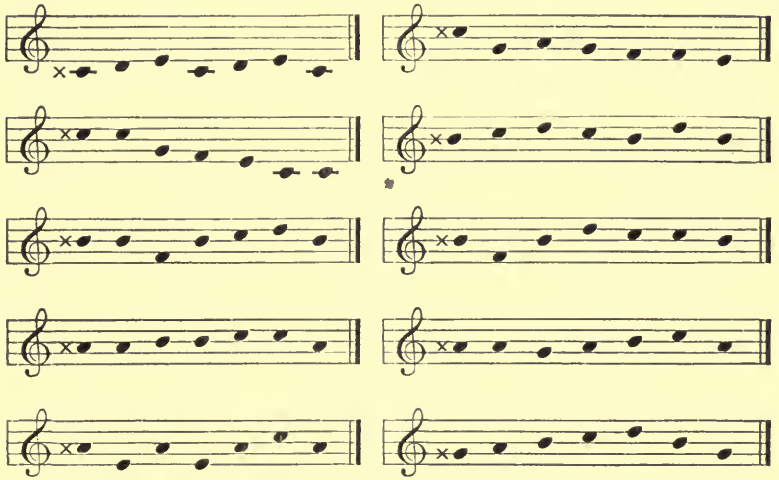
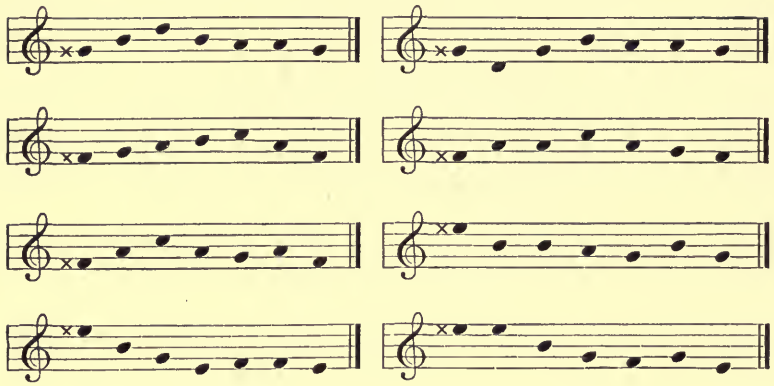
Interval 1–3

85. The interval 1–3 is introduced in melodic progression.

Eighteenth Week

86. Voice Training. Let the class practice Breathing Exercise II and the open throat. Let the class sing Voice Drill XXI.

87. Rote Singing. Teach Rote Song XXI, "Peaceful Night."

88. Preparatory for Sight Singing. Place on the blackboard for staff reading the exercises given below, in the following manner. After making the staff, G clef, and check mark of the first exercise give the pitch of $\bar{c}$, write the entire seven note heads, and ask the class to sing. They respond with the syllables **do, re, mi, do, re, mi, do.** Write the exercise slowly and in plain view of each member of the class, so that the children may read it silently while it is being written. Do not point to the note heads.

89. The interval 5–3 is introduced in melodic progression. Interval 5-3

90. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "Peaceful Night." Always require the children to sing softly and up to the *tempo*.

Nineteenth Week

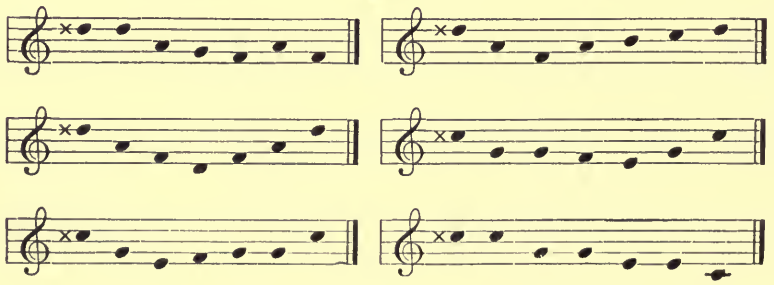
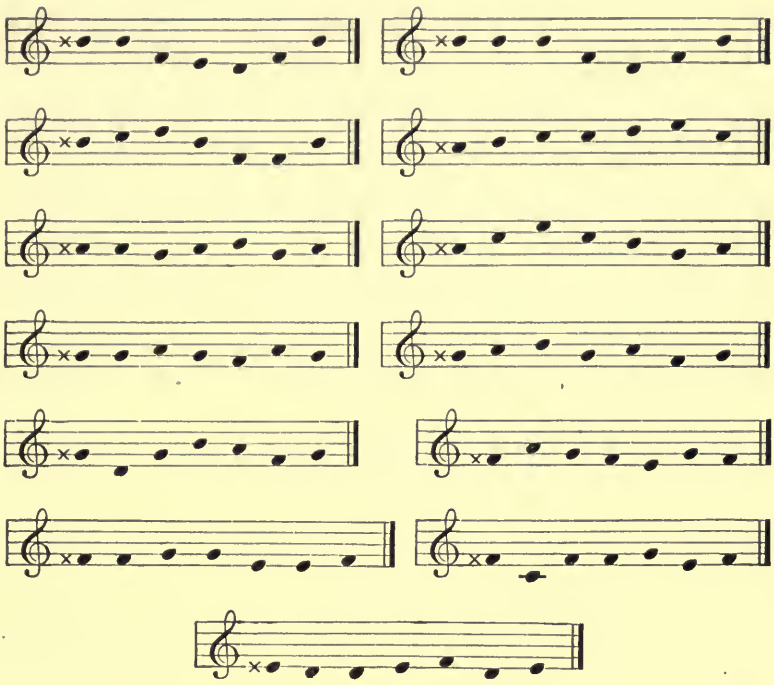
91. Voice Training. Let the class practice Breathing Exercise II and the open throat. Give a review of Voice Drill XXI.

92. Rote Singing and Musical Interpretation. Give a review of any preceding rote song. See First-Year Suggestive Song Programmes, §§ 174–178.

93. Preparatory for Sight Singing. Place on the blackboard for staff reading the exercises given below, in the same manner as described in § 88.

Interval 2-7

94. The interval 2–7 is introduced in melodic progression.



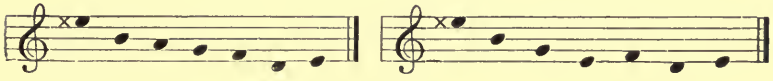
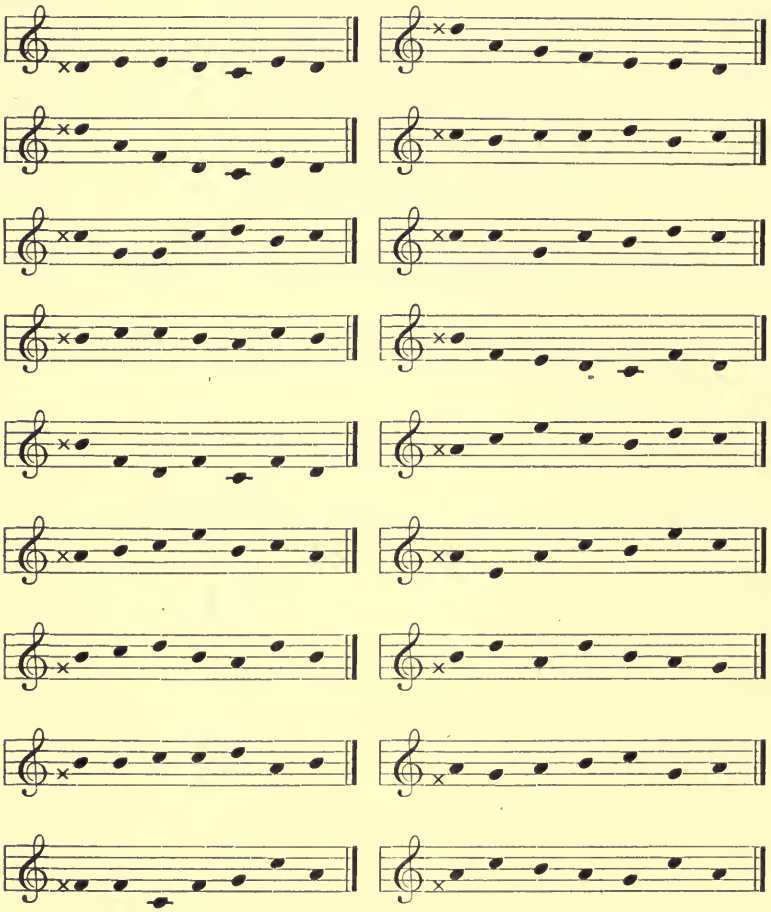
Twentieth Week

95. Voice Training. Let the class practice Breathing Exercise II and the open throat.

96. Ask the class to pronounce "hẽr," then the vowel sound ẽ, and on the pitch of $\overline{g}$ to sing $\overline{oo}$-ō-ä-ẽ. Let the class sing Voice Drill XXII. **Introductory vowel sound ẽ**

97. Rote Singing. Teach the Rote Song XXII, "Song Story — A Snowflake."

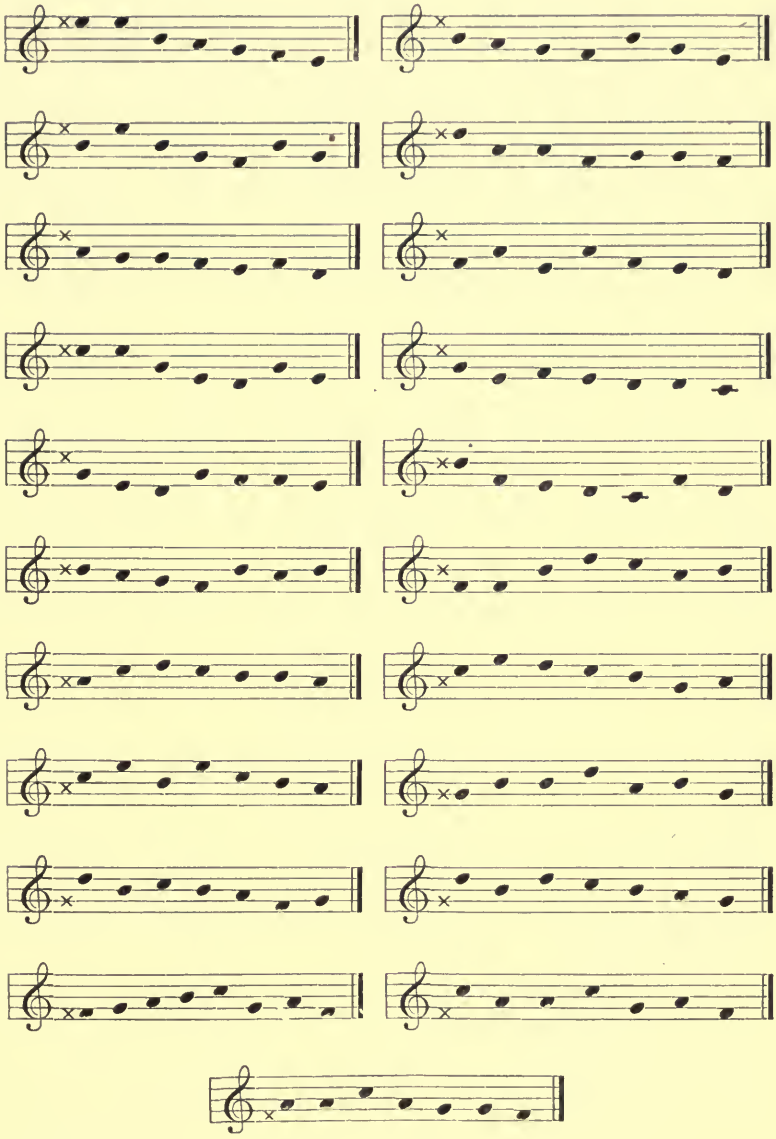
98. Preparatory for Sight Singing. Place on the blackboard for staff reading the exercises given below, in the same manner as directed in § 88.

99. The interval 2–5 is introduced in melodic progression. **Interval 2–5**

100. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "Song Story — A Snowflake."

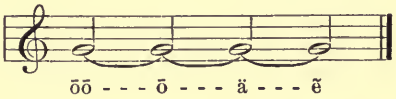
TWENTY-FIRST WEEK

101. Voice Training. Let the class practice Breathing Exercise II and the open throat. Give a review of Voice Drill XXII.

102. Rote Singing and Musical Interpretation. Give a review of any preceding rote song. See First-Year Suggestive Song Programmes, §§ 174–178.

103. Preparatory for Sight Singing. Place on the blackboard for staff reading the exercises given below.

Twenty-second Week

Tone direction

104. Voice Training. Teach the children how to secure good tone direction, as follows[1]: Having obtained the open throat (§ 65), require the pupils to take plenty of breath and sing the following, keeping the tones well forward in the mouth and sustaining each:

Require them to begin softly, with the mouth nearly closed, and gradually open the mouth to form ō (taking care not to let the tone slip back).

Now change to ä by opening the mouth still more. The mouth should remain well open, and the position should be nearly the same for the other vowels, for whenever it is changed a different quality of tone results. If the children are allowing the tone to slip back, require them to begin again with o͞o and blend it with the vowel sound with which they have difficulty. This series of vowel sounds may be used on all pitches between c̄ and ā, but must be sung softly.

A change of syllable must not cause a change of tone production.

If the tone is shrill, use o͞o softly; if weak, use ä.

105. The following essential conditions of proper tone direction and tone production must be carefully borne in mind and put in practice by the teacher, who should remember that the quality of tone she produces will be imitated by the children.

a. The walls of the chest must be kept constantly expanded and the cavity of the chest well filled with a sufficient quantity of air. Breath used in singing must be propelled from the *lower* part of the lungs in order that the walls of the chest may not be allowed to collapse.[2]

[1] Do not confuse the children with technical terms or lengthy explanations.

[2] While it is impracticable to explain to the children the physiological mechanics of breath propulsion, the process may be illustrated by means of a fountain-pen filler. The empirical phrase, "Push the breath up from the waist" may be found useful.

b. The mouth must be well open both before and during singing.

c. The tongue must lie as nearly flat as possible upon the floor of the mouth.

d. The soft palate must be kept raised both before and during singing, as in the action of yawning.

e. Place each tone well forward and high in the mouth, and try to keep it there. If allowed to slip back, it will never be effective. In other words, the sound must be directed to the back of the upper front teeth, so that it will issue directly from the mouth and not escape through the nostrils.

f. Attack each tone firmly and clearly.

Work for quality. This can best be accomplished by requiring soft singing until the pupils know how to place a tone and can get the correct quality; then by proper control of the breath the tone may be made stronger.

106. Let the class sing Voice Drill XXIII.

107. Rote Singing. Teach Rote Song XXIII, "Winter Lullaby."

108. Teach the beat and beat accent as follows:

Recall to the children's minds the slow and steady tolling of a bell. Recite for them, in exact time, with equal emphasis on all words, metronome about 69, thus:

"Ding, dong, ding, dong, ding, dong, ding, dong."

Let them imitate it; then inform them that each "ding" is one beat and each "dong" is one beat. **The beat**

Let them recall and imitate also the slow and steady ticking of a clock, thus: **Beat accent**

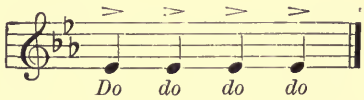
"Tick, tock, tick, tock, tick, tock, tick, tock."

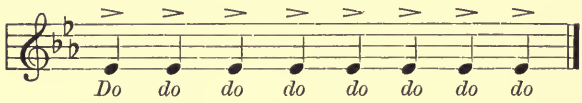
Tell them that each "tick" and each "tock" indicates also one beat.

In front of the class march eight steps in exact time and tell them that each step of marching also marks one beat.

109. The Rhythmic Type One, or, as it is briefly called in teaching, Type One, is a one-beat tone, and in all quarter measures is represented by a quarter note, thus:

110. Teach the one-beat tone, Type One, by imitation as follows:

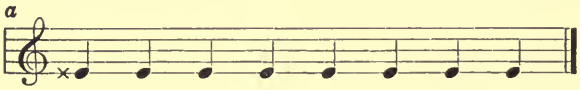
On any pitch, as ē♭, and with any syllable, as **do**, in exact time, sing for the class four one-beat tones, metronome about 69, accenting all tones equally, thus:

Ask the class to imitate it and insist that it be sung in exact time and that all tones be accented equally.

With the same pitch, syllable, and *tempo*, sing for the class eight one-beat tones, accenting all tones equally, thus:

One-beat tone

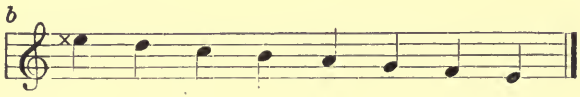
Ask the class to imitate it and insist that it be sung in exact time and that all tones be accented equally. When this has been done correctly, inform the class that each **do** is here a one-beat

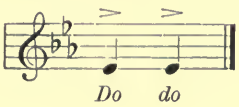
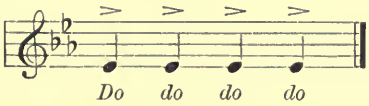
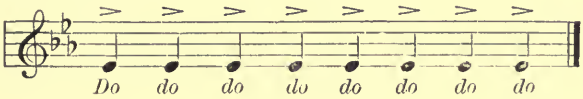
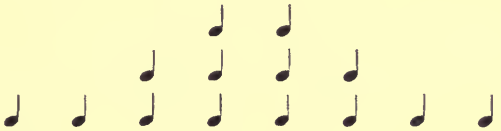
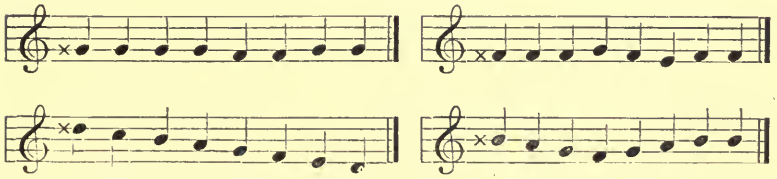
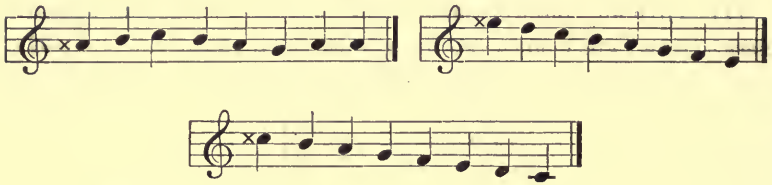
Type One

tone and is called Type One.

Represent Type One in the same exercise on the blackboard, thus:

Tell the class that each note is a picture of Type One.

Give the pitch of ē♭ and ask the class to sing the scale downward with Type One, using the **sol-fa** syllables or any common syllable, such as **loo**. As they near the end of the exercise do not allow them to hasten the *tempo*.

When this has been sung correctly, represent it on the blackboard, thus:

Let the class sing Exercises *a* and *b* from the blackboard until the steady and regular succession of Type One is mastered.

111. Give any pitch, as ē♭, and any syllable, as **do**, and ask the class to sing Type One twice, in response to which they should sing: **Rhythmic dictation**

Dictate to the class Type One four times, in response to which they should sing:

Dictate to the class Type One eight times, in response to which they should sing:

Place the following on the blackboard, give the pitch of ē♭, and require the class to sing slowly, in exact time, with equal accent on all tones. Do not point to the notes.

112. Place the following on the blackboard and require the class to sing slowly, in exact time, with equal accent on all tones. Do not point to the notes.

113. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "Winter Lullaby."

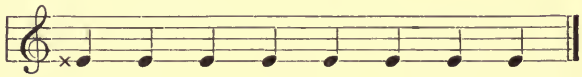
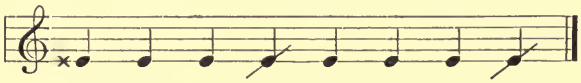
Twenty-third Week

114. Voice Training. Insist on good breath support, § 61, the open throat, § 65, and good tone direction, § 104. Let the class sing Voice Drill XXIV.

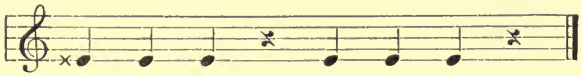
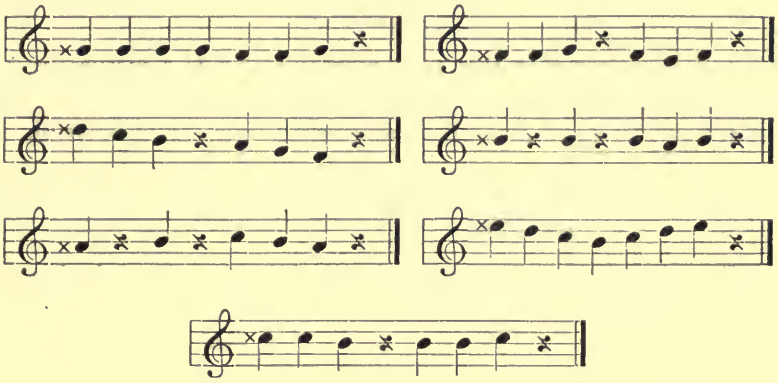
115. Rote Singing and Musical Interpretation. Give a review of any preceding rote songs. See First-Year Suggestive Programmes, §§ 174–178.

Type-One rest

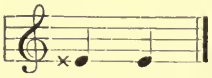
116. Preparatory for Sight Singing. Develop the one-beat silence, Type-One rest, as follows:

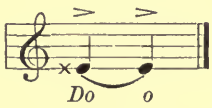
Place on the blackboard the following:

Ask the class to sing this exercise; then cancel the fourth and last notes by drawing a line through each, thus:

Ask the class to sing the exercise as it now stands, and when they come to the canceled or crossed-out notes to remain silent and think Type One instead of singing it.

When this is correctly done inform the class that the silence is a Type-One rest.

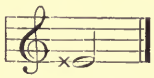
Erase the canceled notes and substitute for them quarter rests; the exercise becomes

117. Let the class sing the following from the blackboard. Do not point to the notes.

118. The Rhythmic Double Type, or, as it is briefly called in teaching, the Double Type, is a two-beat tone, and in all quarter measures is represented by the half note, thus: 𝅗𝅥

119. From two Type Ones develop the two-beat tone, the Double Type, as follows:

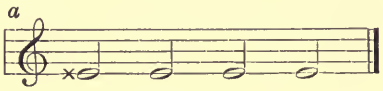
Represent on the blackboard two Type Ones in the following exercise:

Ask the class to sing them; then tie the two notes, thus:

Ask the class to sing, joining the two tones together, and at the same time preserving the accent on each beat, thus:

When this has been sung correctly tell them that they have sung a Double Type.

Double Type

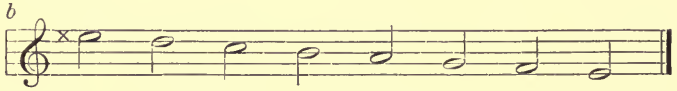
Represent it on the blackboard, thus:

Tell the class that this note represents, or is a picture of, a Double Type.

Let the class sing the following exercise from the blackboard.

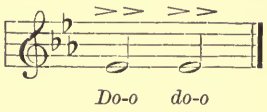
a

Give the pitch of ē♭ and ask the class to sing the scale downward with the Double Type for each tone, using the **sol-fa** syllables or any common syllable, as lo͞o. As they near the end of the exercise do not allow them to hasten the *tempo*.

When this has been sung correctly, represent it on the blackboard, thus:

b



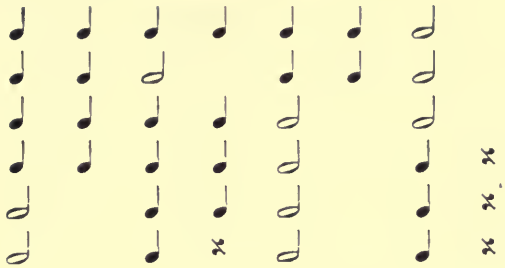
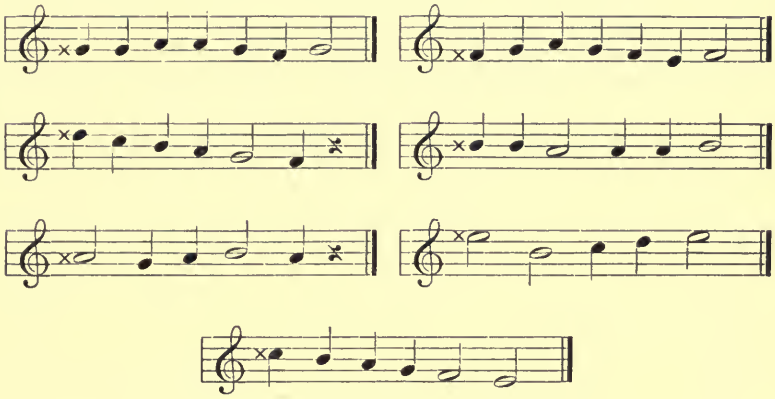
Let the class sing Exercises *a* and *b* from the blackboard until the regular succession of Double Types is mastered.

120. Rhythmic Dictation. Ask the class to sing a Double Type twice, in response to which they should sing:

In a similar manner dictate as follows:

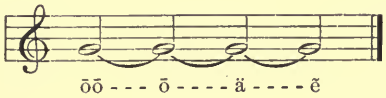
Double Type four times.

Type One twice, and a Double Type.

Type One four times, and Double Type twice, etc.

Place on the blackboard the following exercises, give the pitch of ē♭, and require the class to sing them. Do not point to the notes.

121. Place the following exercises on the blackboard and require the class to sing them. Do not point to the notes.

TWENTY-FOURTH WEEK

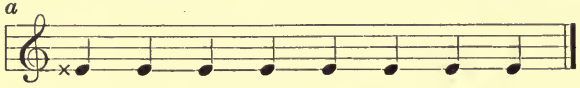
122. Voice Training. To obtain good tone direction, let the class with good breath support and the open throat practice regularly this exercise:



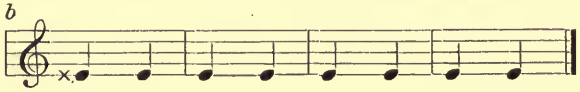
Let them repeat it softly on any pitch between c̄ and b̄. Give a review of Voice Drill XXIV.

123. Rote Singing. Give a review of Rote Song XVIII, "The Water Mill." Teach Rote Song XXIV, "March Winds."

124. Preparation for Sight Singing. Teach the measure a follows: Place on the blackboard the following exercise:

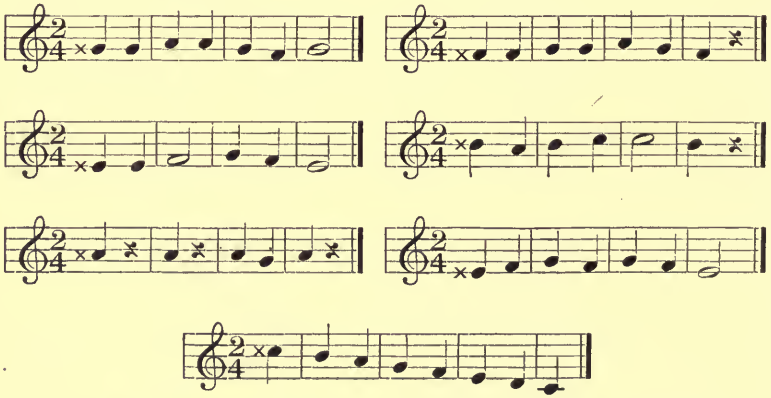
a

Give the pitch, and ask the class to sing the exercise, using the **sol-fa** syllable, **do,** or any common syllable, such as **lōō,** and giving a slight and equal accent to all tones.

125. Insert the bars in Exercise *a,* and it becomes

b

The measure

Require the class to sing Exercise *b* in the same manner as Exercise *a.* Explain that the space between two bars is called a measure.

126. Place on the blackboard the following exercises and require the class to sing them at sight.

For the present the beat accent only is used in sight singing. The measure and rhythmic accents are used in rote singing and musical interpretation.

127. Musical Interpretation. By imitation and suggestion teach the musical interpretation of "March Winds."

Twenty-fifth Week

128. Voice Training. Give a review of the exercise for voice training, § 122.

129. Teach Breathing Exercise III as follows: Let the children inhale, as in Breathing Exercise I, § 7, but through the mouth slightly open, and retain the breath two slow beats; then sing very softly the syllable oo to a medium pitch, as g, while four slow beats (metronome 60) are counted. Caution the children to allow no superfluous breath to escape; that is, the tone must not be "woolly." Allow no hissing sound to accompany it. The children may be told to "hold the breath back." This phrase, though empirical, will be found of more use in enabling the children to manage the breath than an elaborate explanation of the physiological action of breathing. Breathing Exercise III

The time during which inhalation and exhalation take place may be gradually lengthened from four to five, six, seven, and eight beats each. Afterwards, the time occupied by the singing of a tone may be greatly extended, but very gradually, until many of the children are able to prolong the tone for ten, fifteen, or even twenty seconds.

130. In breathing exercises without tone production the inhalation is through the nostrils with closed mouth; with tone production the inhalation is, as a rule, through the open mouth. Teach Voice Drill XXV.

131. Rote Singing and Musical Interpretation. Give a review of any preceding rote song.

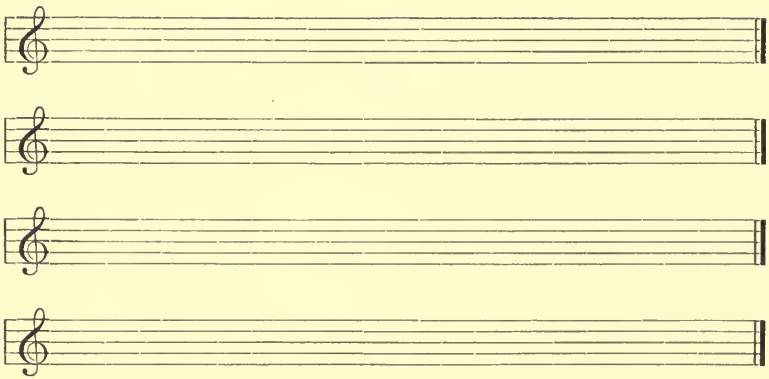
132. Sight Singing. The volume entitled "Introductory Sight-Singing Melodies" is now to be used by the teacher. Place on the blackboard Nos. 1–5 and proceed with each melody as follows: Tell the children where to find **do**, or, if desired, use the check mark, give the pitch, and require them to sing it at sight. Do not point to the notes or sing for or with the children.

The teacher should insist that all exercise melodies be sung softly in accordance with the dynamic signs *p* and *pp*. Especially in melody No. 3 and similar melodies, the children should sing the lower tones very softly in order that the chest tones be not carried up into the region of the head voice.

133. Melody No. 4 is to be placed on the board and sung in the same manner as the others. After the children have sung the melody several times teach them the words and require them to sing the melody with the words. Proceed in like manner with all melodies that are set to verse in the "Introductory Sight-Singing Melodies."

How to copy music on the blackboard

134. With slight preparation every teacher can copy music on the blackboard easily, legibly, and quickly. There should be painted in white, in a convenient place on the blackboard, four staves, one above the other, and each of sufficient length to accommodate eight two-quarter measures, — about five and one-half feet. The lines of each staff should be one eighth of an inch in width and separated by a one-inch or one and one-quarter inch space. At the beginning of each staff should be painted a bar and G clef, and at the end of each staff a double bar. The four painted staves will appear thus:



The teacher will find no difficulty in supplying easily and quickly the measure and key signatures and bars.

To make a closed note head, such as the quarter-note head, take a piece of crayon about an inch in length and with its side to the blackboard make a short heavy stroke. Then by using the end of the crayon make the stem with a light stroke.

As the copy gradually appears on the blackboard let the class study it, and by the time it is complete they will be ready to sing it at sight.

Twenty-sixth Week

135. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction, § 122. Give a review of Voice Drill XXV.

136. Rote Singing. Teach Rote Song XXV, "In School and Out."

137. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 6–10 (see § 132).

138. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "In School and Out." Always require the children to sing softly and up to the *tempo*.

Twenty-seventh Week

139. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction, § 122, and sing Voice Drill XXVI.

140. Rote Singing and Musical Interpretation. Give a review of any preceding rote song.

141. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 11–16.

Twenty-eighth Week

142. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction, § 122. Give a review of Voice Drill XXVI.

143. Rote Singing. Teach Rote Song XXVI, "The Little Window."

144. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 17–22.

145. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "The Little Window."

Twenty-ninth Week

146. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction, § 122, and sing Voice Drill XXVII.

46072

147. Rote Singing and Musical Interpretation. Give a review of any preceding rote songs.

148. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 23–29.

Thirtieth Week

149. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction, § 122. Give a review of the Voice Drill XXVII.

150. Rote Singing. Teach Rote Song XXVII, "What Robin Told."

151. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 30–36.

152. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "What Robin Told."

Thirty-first Week

153. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction, § 122, and sing Voice Drill XXVIII.

154. Rote Singing and Musical Interpretation. Give a review of any preceding rote song.

155. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 37–44.

Thirty-second Week

156. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction. Give a review of Voice Drill XXVIII.

157. Rote Singing. Teach Rote Song XXVIII, "Song of the Trees."

158. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 45–53.

159. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "Song of the Trees." Always require the children to sing softly and up to the *tempo*.

Thirty-third Week

160. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction.

161. Rote Singing and Musical Interpretation. Give a review of any preceding rote song.

162. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 54–62.

163. Call attention to the slur in melodies Nos. 57 and 59, and illustrate to the class its use. **The slur**

Thirty-fourth Week

164. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction.

165. Rote Singing. Teach Rote Song XXIX, "The Flag We Love."

166. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 63–72.

167. Musical Interpretation. By means of imitation and suggestion teach the musical interpretation of "The Flag We Love."

Thirty-fifth Week

168. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction.

169. Rote Singing and Musical Interpretation. Give a review of any preceding rote song.

170. Sight Singing. Give the "Introductory Sight-Singing Melodies," review Nos. 37–53.

Thirty-sixth Week

171. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction.

172. Rote Singing and Musical Interpretation. Give a review of any preceding rote song. Let the class prepare from this year's work several different song programmes, and render them.

173. Sight Singing. Give the "Introductory Sight-Singing Melodies," review Nos. 54–72.

First-Year Song Programmes

174. The following song programmes compiled from the "Teachers' Edition for Elementary Grades," and representing this year's work, are suggested:

1. "Morning Song" . . . . . French
   Page 23
2. "Asleep and Awake" . . . . . Schumann
   Page 24
3. "The Water Mill" . . . . . Louis Diehl
   Page 21
4. "Winter Lullaby" . . . . . W. Taubert
   Page 27
5. "March Winds" . . . . . E. A. Gowan
   Page 28

175.

1. "In School and Out" . . . . . Italian
   Page 29
2. "The Little Window" . . . . . W. W. Gilchrist
   Page 31
3. "See-Saw"
   Page 18
4. "What Robin Told" . . . . . Fannie Snow Knowlton
   Page 32
5. "The Flag We Love" . . . . . Dr. J. Mainzer
   Page 36

176.

1. Song Story — "Brownies' Umbrellas" . . . . . E. Gayrhos
   Page 13
2. "Boating" . . . . . C. B. Edmunds
   Page 10
3. "That 's What I 'd Do" . . . . . Frederic Field Bullard
   Page 8
4. "The Dream Man" . . . . . German
   Page 15
5. "Little Gipsy Dandelion" . . . . . F. Remsen
   Page 5

177.

1. "Indian Summer" . . . . . C. B. Edmunds
   Page 16
2. "Swinging" . . . . . Hamilton Aide
   Page 11
3. Song Story — "A Party" . . . . . D. J. Ayer
   Page 6
4. "Nature's Good-Night" . . . . . Myles B. Foster
   Page 12
5. "Where do all the Daisies Go?" . . . . . Martha Thompson
   Page 20

178.

1. "Lady Goldenrod" . . . . . C. S. Conant
   Page 4
2. "Stars and Flowers" . . . . . Schubert
   Page 2
3. "Peaceful Night" . . . . . Folk Song
   Page 25
4. (*a*) "A Disappointment" . . . . . Schumann
   Page 6
   (*b*) "Song of the Trees" . . . . . German
   Page 34
5. Song Story — "A Snowflake" . . . . . Schubert
   Page 26

179. Suggested lesson programmes for any week of the first year, as, for example, the sixth week, §§ 24–27, are as follows:

MONDAY

1. Practice Breathing Exercise I, § 7.
2. Musically interpret any preceding rote song.
3. Do individual work with the partial monotones. Here 2 and 3 may be given in conjunction; that is, after the singing class are well started and while they are interpreting the song the teacher is going about among the partial monotones asking this one and that one to try the song with the singing class and judging carefully the result of each effort.
4. Let the class sing, by imitation, Voice Drill X.
5. Do individual work with the complete monotones (see § 4).

NOTE. It must be borne in mind that these lesson programmes are simply suggested and that no attempt is being made to deprive the teacher of her individuality. Circumstances may arise in which it becomes necessary for her to discard the regular programme and spend the entire lesson on some one feature in which the class is deficient. Any good lesson programme is most effective when the special needs and mental condition of the class are thoroughly considered.

TUESDAY

1. Practice Breathing Exercise I.
2. Musically interpret any preceding rote song.
3. Do individual work with the partial monotones.
4. Teach by imitation Rote Song X, "Swinging."
5. Do individual work with the complete monotones.

WEDNESDAY

1. Practice Breathing Exercise I.
2. Perfect the musical interpretation of Rote Song X, "Swinging."
3. Do individual work with the partial monotones.
4. Let the class sing, by imitation, Voice Drill XI.
5. Do individual work with the complete monotones.

THURSDAY

1. Practice Breathing Exercise I.
2. Musically interpret Rote Song X and practice Voice Drill XI.
3. Do individual work with the partial monotones.
4. Teach by imitation Rote Song XI, "Nature's Good-Night."
5. Do individual work with the complete monotones.

FRIDAY

1. Practice Breathing Exercise I.
2. Practice Voice Drills X and XI.
3. Do individual work with the partial monotones.
4. Musically interpret Rote Songs X and XI.
5. Do individual work with the complete monotones.

180. Suggested lesson programmes for the twenty-fourth week, §§ 122–127, are as follows:

MONDAY

1. On the pitch of $\bar{g}$ practice $\overline{oo}$, ō, ä, ẽ, for breath support, open throat, and good tone direction.
2. Musically interpret any preceding rote song.
3. Give a review of the oral and staff dictation of any preceding interval.
4. Teach Rote Song XXIV, "March Winds."
5. Do individual work.

TUESDAY

1. On the pitch of $\bar{b}$♭ practice $\overline{oo}$, ō, ä, ẽ.
2. Musically interpret Rote Song XXIV, "March Winds."
3. Teach accent, bar, and measure.
4. Do individual work.

WEDNESDAY

1. On the pitch of ā practice $\overline{oo}$, ō, ä, ẽ.
2. Musically interpret Rote Song XVIII, "The Water Mill."
3. Give a review of accent, bar, and measure.
4. Teach $\frac{2}{4}$ measure.
5. Do individual work.

THURSDAY

1. On the pitch of ā practice $\overline{oo}$, ō, ä, ẽ.
2. Musically interpret "March Winds" or any preceding rote song.
3. Give a review of the Double Type, , Type One rest, , and $\frac{2}{4}$ measure.

4. Sing at sight melodies for practice.
5. Do individual work.

FRIDAY

1. On the pitch of $\bar{g}$ practice $\overline{oo}$, $\bar{o}$, $\ddot{a}$, $\tilde{e}$.
2. Musically interpret any preceding rote song.
3. Give a review of the oral and staff dictation of any preceding interval.
4. Sing at sight melodies for practice.
5. Do individual work.

SECOND YEAR

SYNOPSIS

Voice Training

Consonant sounds. Initial consonant sounds, **l, t, b, k, p, d, 186** ; **m, n, 190.**

The consonant combinations, **pr, 248** ; **bl, 261** ; **gl, 280** ; **fl, 292** ; and **gr, 312.**

Vocalization of songs, exercise melodies, and voice drills.

Rote Singing

Rote songs and master songs.

Sight Singing

Tune. Oral and staff dictation in melodic progression of fifteen additional skips, of which five are very frequent intervals, 8–3, 3–5, 7–5, 2–5, and 1–8, and the frequent intervals 5–1, 4–2, 6–8, 5–5, 5–7, 4–5, 4–7, 6–4, 6–3, 4–1, **193–294** ; all skips introduced in different key positions and by local preparation. Pitch names, **310–318.**

Time. Quarter note, quarter rest, $\frac{2}{4}$ measure, half note, **200** ; Triple Type represented by the dotted half note, **211** ; $\frac{4}{4}$ measure, **213** ; half rest **239** ; Quadruple Type represented by the whole note, **240** ; $\frac{8}{4}$ measure, **257** ; Type One represented by an eighth note, $\frac{3}{8}$ measure, **329** ; eighth rest, **330.**

Notation. The tie, **277** ; the repeat and first and second endings, **235.**

Musical Interpretation

Dynamic signs, *p* and *pp*, **233.**

Phrasing and phrase mark, **303.** By suggestion and imitation the musical interpretation of all material in this year's work.

Musical and Poetic Conceptions

Musical and poetic conceptions are unconsciously acquired by the use of simple songs and exercise melodies containing the more general characteristics of the folk song ; also by the musical representation of seventeen composers, the more important of whom are Joseph Barnby, Brahms, Stephen C. Foster, Niels W. Gade, Gounod, Thomas Koschat, Mendelssohn, Rubinstein, Schubert, and Weber ; and twelve poets in song, the more important of whom are Alice E. Allen, Malcolm Douglass, Louis C. Elson, John B. Tabb, and Tennyson.

Suggested song programmes, **339, 340.**

Material

For pupils' use "Introductory Sight-Singing Melodies," in which will be found material for voice training, sight singing, musical interpretation, and musical conceptions. For teachers' use "Music in the Public Schools" and the "Teachers' Edition for Elementary Grades," in which will be found eleven voice drills, nine rote songs, twelve master songs, and piano accompaniments.

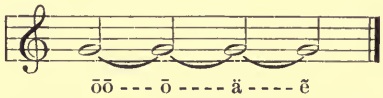
SECOND YEAR

PLAN FOR THIRTY-SIX WEEKS' WORK

First Week

181. While each weekly lesson is here given under separate subject headings, as "Rote Singing," "Voice Training," etc., it is expected that, as the lessons progress, these separate subjects will be more and more blended in teaching.

182. Voice Training. Practice Breathing Exercise III, § 129, the open throat, § 65, and good tone direction, § 104. This voice drill is good for frequent practice.



183. Rote Singing and Musical Interpretation. Give a review of any first-year song programme, §§ 174–178.

184. Discuss with the children the meaning of the poem and through it impart the kindred spirit of the music. This is the basis of interpretation at this stage and will greatly assist the children in rendering the song with the appropriate *tempo*, dynamics, and feeling. Children are inclined to sing too slowly. Keep them up to the *tempo*. Correct obvious faults of tone production and pronunciation as they occur. Insist at all times on a clear, distinct enunciation of the words. Never allow shouting or forcing of the registers (see "Teachers' Edition for Elementary Grades," page xi). Insist on a soft tone. Only when some proficiency in musical interpretation has been attained, should piano accompaniments be used.

185. Sight Singing. Place the "Introductory Sight-Singing Melodies" in the hands of the children, and from the books give a review of Nos. 1–8.

Second Week

186. Voice Training. Ask the class to pronounce and sing the vowel sound **o͞o**, then **lo͞o, to͞o, bo͞o**, in such a manner as not to interfere with the purity of the vowel sound. **Lo͞o** preceding **to͞o** and **bo͞o** serves as a model for the enunciation of **to͞o** and **bo͞o**. Let the **t** and **b** be distinctly heard, but not with so much explosive force as to mar the vowel sound which follows it. Proceed in the same manner with **ō, lō tō bō, ä, lä tä bä, ẽ, lẽ tẽ bẽ, o͞o, ko͞o po͞o do͞o, ō, kō pō dō, ä, kä pä dä,** and **ẽ, kẽ pẽ dẽ.** Initial consonants l, t, b, k, p, d

187. Let the class sing Voice Drill XXIX, with proper attention to breath support, the open throat, and good tone direction.

188. Rote Singing and Musical Interpretation. Give a review of any first-year rote song (see "Teachers' Edition for Elementary Grades," pages 1–37).

189. Sight Singing. Give a review of the "Introductory Sight-Singing Melodies," Nos. 9–17.

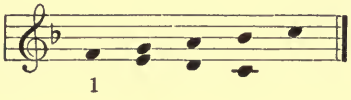
Third Week

190. Voice Training. Give a review of Voice Drill XXIX. Teach the initial consonants **m** and **n** in the same manner as given in § 186. Let the class sing Voice Drill XXX. Initial consonants m, n

191. Rote Singing. Teach Rote Song XXX, "October."

192. Sight Singing. Give a review of the "Introductory Sight-Singing Melodies," Nos. 18–28.

193. With any pitch from **ā** to **c̄**, as 1, dictate orally the interval 5–1 in the phrase 1 3 5 1 2 5 3 in groups of two scale names at a time, thus: dictate 1 3, and the class responds with the two corresponding tones; dictate 5 1, and the class responds; dictate **2 5**, and the class responds; dictate 3, and the class responds. Interval 5–1

Then dictate the same phrase from the staff in the following manner. On the blackboard make the staff representation for the key position of F.

Point to the note heads in the first and second spaces, here representing 1 and 3; the class responds with the two corresponding tones.

Point to the note heads in the third and first spaces, representing 1 and 5; the class responds with the two corresponding tones; so continue till the entire phrase is completed.

Staff representations for all the different key positions may be made as shown in §§ 42–49, with the addition in each case of the clef and key signature. If preferred, the check mark, as shown in § 74, may be used to indicate the place of 1 or 8. If the check mark is not used, the class may be told that the first note in each staff representation is 1 or 8, as the case may be.

194. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "October."

Fourth Week

195. Voice Training. Let the class practice Breathing Exercise III, the open throat, and tone direction.

196. Rote Singing. Teach the master song "Good Morning," page 217, "Teachers' Edition for Elementary Grades."

If through lack of time it is found necessary to curtail the amount of work here laid out, omit the master songs.

197. Sight Singing. Give a review of the "Introductory Sight-Singing Melodies," Nos. 29–41.

198. Give a review by oral or staff dictation of the interval 1–5, using the brief melodic phrase 1 5 3 3 5 1 3, or the phrase in § 884.

Interval 8–3

199. With any pitch from $\bar{e}$ to $\bar{c}$, as 1, dictate orally and from the staff the interval 8–3 in the melodic phrase 8 5 3 8 3 2 1.

Terms "quarter note," "quarter rest," "$\frac{2}{4}$ measure," "half note"

200. Teach the terms "quarter note," "quarter rest," "$\frac{2}{4}$ measure," and "half note," as follows:

Ask the class to turn to exercise melody No. 31 and notice that in every measure Type One is represented. Inform them that Type One is here represented by a quarter note, and that Type-One rest at the end of the melody is represented by a quarter rest; also as there are two quarter notes or their equivalent in each measure

the melody is written in two-quarter measure, and the sign for two-quarter measure, $\frac{2}{4}$, is found at the beginning of the melody.

On the same page ask the class to find what represents a Double Type. Inform them that this is a half note. Let the class recall that a Double Type is made up in time value of two Type Ones, and inform them that for this reason a half note is equal to two quarter notes in time value.

201. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "Good Morning."

Fifth Week

202. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction, and sing Voice Drill XXXI.

203. Rote Singing and Musical Interpretation. Give a review of Rote Song XIX, "Morning Song."

204. Sight Singing. Give a review of the "Introductory Sight-Singing Melodies," Nos. 42–56.

205. Give a review by oral or staff dictation of the intervals 1–5 and 8–3, using the brief melodic phrases in "Melodic Presentation of Intervals," § 884.

206. With any pitch from $\bar{b}$ to $\bar{f}$, as 1, dictate orally and from the staff the interval 3–5 in the melodic phrase 3 1 5 3 2 2 1. Interval 3-5

With any pitch from $\bar{e}$ to $\bar{b}$, as 8, dictate orally and from the staff the interval 7–5 in the melodic phrase 8 5 5 8 7 5 8. Interval 7-5

207. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction. Give a review of Voice Drill XXXI.

Sixth Week

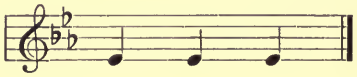
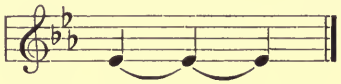
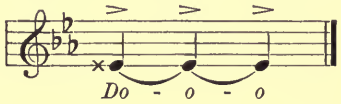
208. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction. Give a review of Voice Drill XXXI.

209. Rote Singing. Give a review of Rote Song XIX, "Morning Song." Teach Rote Song XXXI, "The Little Soldier."

210. Sight Singing. Give a review of the "Introductory Sight-Singing Melodies," Nos. 57–72.

211. The Rhythmic Triple Type, or, as it is briefly called in teaching, the Triple Type, is a three-beat tone, and in all quarter measures is represented by a dotted half note, thus: 𝅗𝅥.

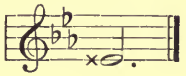
From three Type Ones develop the three-beat tone, the Triple Type, as follows:

Represent on the blackboard three Type Ones in the following exercise:

Ask the class to sing them; then tie the three notes, thus:

Ask the class to sing, joining the three tones together and at the same time preserving the accent on each beat, thus:

Three-beat tone

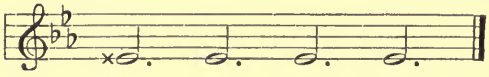
When this has been sung correctly inform them that they have sung a Triple Type.

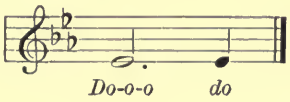
Triple type represented by 𝅗𝅥.

Represent it on the blackboard, thus:



Tell the class that this note represents a Triple Type and is a dotted half note.

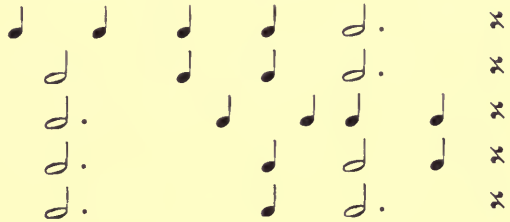
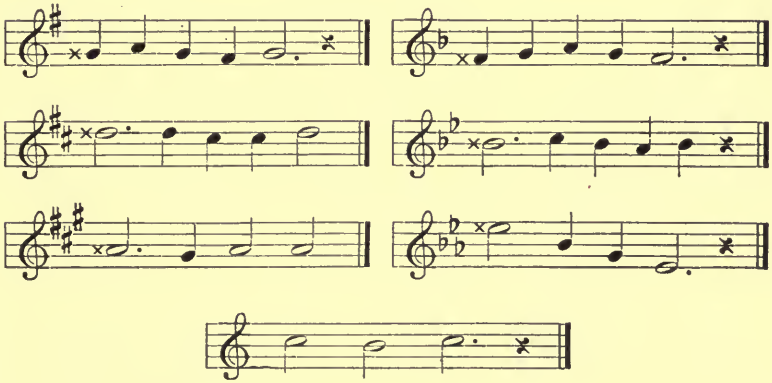
Place the following on the blackboard:

Let the class sing this exercise from the blackboard until the Triple Types have become familiar to them.

212. Rhythmic Dictation. Give the pitch of ē♭ and any syllable, as **do**, and ask the class to sing a Triple Type and a Type One; in response they should sing the following:

In a similar manner dictate as follows:

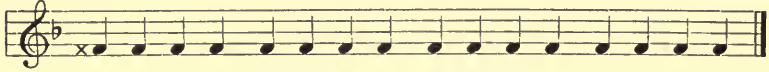
Type One four times, a Triple Type, and a Type One.

A Triple Type, a Type One, a Triple Type, and a Type One.

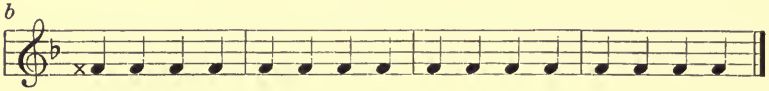
A Triple Type, a Type One, and Double Type twice, etc.

Place the following exercises on the blackboard, give the pitch of ē♭, and require the class to sing them. Do not point to the notes.

Place the following exercises on the blackboard and require the class to sing them. Do not point to the notes.

Four-quarter measure

213. Teach the four-quarter measure as follows: Place on the blackboard:

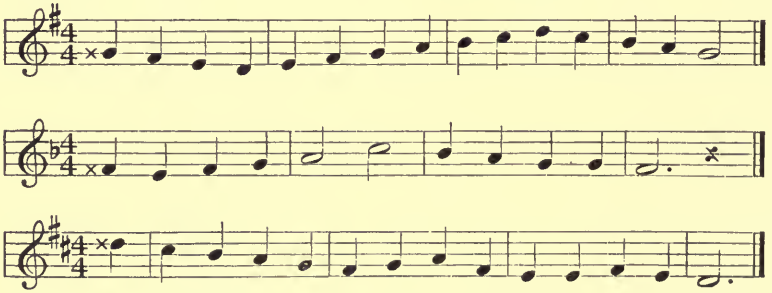
a

Give the pitch and ask the class to sing this exercise, using the **sol-fa** syllable, **do**, or any common syllable, as **lōō**, and accenting all beats equally and evenly.

Insert bars in Exercise *a*, and it becomes:

b

Require the class to sing Exercise *b* in the same manner as Exercise *a*.

Recall the fact that a measure is explained as "the space between two bars."

Call attention to the four quarter notes in each measure, and insert the measure signature "$\frac{4}{4}$" in Exercise *b*, telling the class that this is the sign of four-quarter measure.

214. Place the following exercises on the blackboard, and require the class to sing them. Do not point to the notes.

215. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "The Little Soldier."

Seventh Week

216. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

217. Rote Singing. Teach the master song "Greeting," page 218, "Teachers' Edition for Elementary Grades."

218. Sight Singing. Give a review by oral or staff dictation of the intervals 1–5, 8–3, 3–5, and 7–5, using the brief melodic phrases in "Melodic Presentation of Intervals," § 884.

With any pitch from $\bar{b}\flat$ to $\bar{f}$, as 1, dictate orally and from the staff the interval 2–5 in the melodic phrase 3 5 5 3 2 5 1. Interval 2-5

Give the "Introductory Sight-Singing Melodies," Nos. 73–78.

219. Musical Interpretation. By suggestion and imitation teach the interpretation of "Greeting."

Eighth Week

220. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction, and sing Voice Drill XXXII.

221. Rote Singing and Musical Interpretation. Give a review of any preceding rote song.

222. Sight Singing. With any pitch from $\bar{b}\flat$ to $\bar{c}$, as 1, dictate orally and from the staff the interval 4–2 in the melodic phrase 1 1 2 3 4 2 3. Interval 4-2

Give the "Introductory Sight-Singing Melodies," Nos. 79–84.

Ninth Week

223. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction. Give a review of Voice Drill XXXII.

224. Rote Singing. Teach Rote Song XXXII, "Thanksgiving Day."

225. Sight Singing. With any pitch from $\bar{e}$ to $\bar{c}$, as 8, dictate orally and from the staff the interval 1–8 in the melodic phrase 8 5 3 1 8 7 8. Interval 1-8

Give the "Introductory Sight-Singing Melodies," Nos. 85–91.

226. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "Thanksgiving Day."

Tenth Week

227. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

228. Rote Singing. Teach the master song "At Twilight," page 220, "Teachers' Edition for Elementary Grades."

229. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 92–98.

230. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "At Twilight."

Eleventh Week

231. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction, and sing Voice Drill XXXIII.

232. Rote Singing and Musical Interpretation. Give a review of any preceding rote song.

Heretofore the teacher, guided by the dynamic signs, has directed the singing of the song and exercise melodies accordingly. The children should now be taught a few of these signs, such as *p*, *pp*, and should observe their use whenever found.

Dynamic signs p and pp

233. Teach the dynamic signs *p* and *pp* as follows: Direct the children to sing melody No. 124 softly; then call attention to the sign *p*, and to its position near the beginning and above the staff. State that *p* is a sign which shows that the music is to be sung *softly*. In the same manner, using melody No. 125, teach that *pp* shows that the music is to be sung *very softly*.

Interval 6-8 or 6–1

234. Sight Singing. With any pitch from $\bar{5}\flat$ to $\bar{1}$, as 1, dictate orally and from the staff the interval 6–8 or $\underline{6}$–1 in the melodic phrase 1 $\underline{5}$ $\underline{6}$ 1 $\underline{7}$ 2 1.

Give the "Introductory Sight-Singing Melodies," Nos. 99–106.

Repeat sign and first and second endings

235. In melody No. 102 call attention to the repeat sign and first and second endings, and explain how the melody is to be sung.

Twelfth Week

236. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction. Give a review of Voice Drill XXXIII.

237. Rote Singing. Teach Rote Song XXXIII, "Christmas Day."

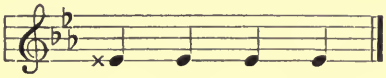
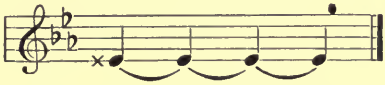
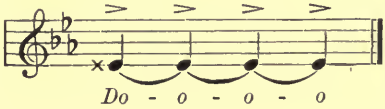
238. Sight Singing. Give a review by oral or staff dictation of the interval 1–8, using the phrase in "Melodic Presentation of Intervals," § 884.

Give the "Introductory Sight-Singing Melodies," Nos. 107–114.

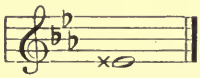
239. In No. 112 call the attention of the class to the half rest, and explain that it is a two-beat silence or the silence of a Double Type in time value. **Half rest**

240. The Rhythmic Quadruple Type, or, as it is briefly called in teaching, the Quadruple Type, is a four-beat tone, and in all quarter measures is represented by a whole note, thus: 𝅝

From four Type Ones develop the four-beat tone, the Quadruple Type, as follows:

Represent on the blackboard four Type Ones in the following exercise:

Ask the class to sing them; then tie the four notes, thus:

Ask the class to sing, joining the four tones together, and at the same time preserving the accent on each beat, thus: **Four-beat tone**

When this has been sung correctly inform them that they have sung a Quadruple Type.

Represent it on the blackboard, thus: **Quadruple Type represented by 𝅝**



Tell the class that this note represents a Quadruple Type, and is a whole note.

241. Rhythmic Dictation. Give any pitch, as ē♭, and any syllable, as do, and dictate the following rhythmic exercises:

Quadruple Type twice.

Double Type twice and a Quadruple Type.

Type One four times and a Quadruple Type, etc.

242. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "Christmas Day."

Thirteenth Week

243. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

244. Rote Singing. Teach the master song "Land O' Dreams," page 221, "Teachers' Edition for Elementary Grades."

Interval 5–5

245. Sight Singing. With any pitch from ā to f̄, as 1, dictate orally and from the staff the interval 5–5 in the melodic phrase 5 3 1 5 5 4 3.

Give the "Introductory Sight-Singing Melodies," Nos. 115–123.

246. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "Land O' Dreams."

Fourteenth Week

247. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

Consonant combination pr

248. Ask the class to pronounce and sing ō, then lō, rō, prō, in the same manner as shown in § 186, and then to sing Voice Drill XXXIV.

249. Rote Singing and Musical Interpretation. Give a review of any preceding rote song.

Interval 6–4

250. Sight Singing. With any pitch from ḡ to c̄, as 1, dictate orally and from the staff the interval 6–4 in the melodic phrase 3 3 4 5 6 4 3.

Give the "Introductory Sight-Singing Melodies," Nos. 124–133.

Fifteenth Week

251. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction. Give a review of Voice Drill XXXIV.

252. Rote Singing. Teach Rote Song XXXIV, "A Family Drum Corps."

253. Sight Singing. With any pitch from ā to f̄, as 1, dictate orally and from the staff the interval 5–7 in the melodic phrase 1 1 7 2 5 7 1. Interval 5–7

Give the "Introductory Sight-Singing Melodies," Nos. 134–144.

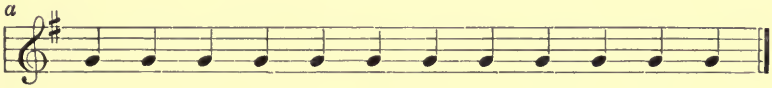
254. Musical Interpretation. By suggestion and imitation teach the interpretation of "A Family Drum Corps."

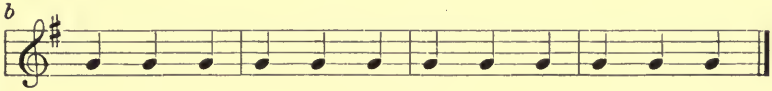
Sixteenth Week

255. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

256. Rote Singing. Give a review of Rote Song XXVII, "Song of the Trees." Teach the master song "To a Star," page 229, "Teachers' Edition for Elementary Grades."

257. Sight Singing. Teach the three-quarter measure as follows: Place on the blackboard: Three-quarter measure

a

Give the pitch and ask the class to sing the exercise, using the sol-fa syllable, **do**, or any common syllable, as **loo**, and accenting all tones equally and evenly. Insert bars in Exercise *a* and it becomes:

b

Require the class to sing Exercise *b*, accenting all tones equally.

Call attention to the three-quarter notes in each measure, and insert the measure signature "$\frac{3}{4}$."

258. Review the two-quarter measure as exemplified in melodies 38, 44, 48, 50, 56, 59, 62, 67, 70, and the four-quarter measure as exemplified in melodies 75, 79, 83, 86, 90, 95, 99, 102, and compare them with the three-quarter measure.

259. Musical Interpretation. By suggestion and imitation teach the interpretation of "To a Star."

Seventeenth Week

260. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

Consonant combination bl

261. Ask the class to pronounce and sing ō, lō, blō, in the same manner as shown in § 186.

Let the class sing Voice Drill XXXV.

262. Rote Singing and Musical Interpretation. Let the class prepare several song programmes and render them. For suggestions see §§ 339, 340.

Interval 4–5

263. Sight Singing. With any pitch from ♭l to f, as 1, dictate orally and from the staff the interval 4–5 in the melodic phrase 5 3 4 5 7 2 1.

Give the "Introductory Sight-Singing Melodies," Nos. 145–150.

Eighteenth Week

264. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

265. Rote Singing. Teach the master song "Cradle Song," page 234, "Teachers' Edition for Elementary Grades."

266. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 151–156.

267. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "Cradle Song."

Nineteenth Week

268. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction. Give a review of Voice Drill XXXV.

269. Rote Singing. Teach Rote Song XXXV, "Morning Song."

Interval 4–7

270. Sight Singing. With any pitch from ♭l to f, as 1, dictate orally and from the staff the interval 4–7 in the melodic phrase 1 1 7 2 4 7 1.

Give the "Introductory Sight-Singing Melodies," Nos. 157–163.

271. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "Morning Song."

Twentieth Week

272. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

273. Rote Singing and Musical Interpretation. Let the class prepare several song programmes and render them. For suggestions see §§ 339, 340.

274. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 164–170.

Twenty-first Week

275. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

276. Rote Singing. Teach the master song "Sweet and Low," page 238, "Teachers' Edition for Elementary Grades."

277. Sight Singing. With any pitch from $\bar{e}$ to $\bar{c}$, as 1, dictate orally and from the staff the phrase 3 3 4 5 6 4 3. **Interval 6–4**

Give the "Introductory Sight-Singing Melodies," Nos. 171–178.

Call attention to the tie in melodies 174, 175, 176, 178, and illustrate how it is to be sung. **The tie**

278. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "Sweet and Low."

Twenty-second Week

279. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

280. Ask the class to sing **ō, lō, glō,** in the same manner as shown in § 186, and then to sing Voice Drill XXXVI. **Consonant combination gl**

281. Rote Singing and Musical Interpretation. Give a review of any preceding rote song.

282. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 179–186.

Twenty-third Week

283. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction. Give a review of Voice Drill XXXVI.

284. Rote Singing. Teach Rote Song XXXVI, "Our School Flag."

Interval 6–3

285. Sight Singing. With any pitch from $\bar{g}$ to $\bar{c}$, as 1, dictate orally and from the staff the interval 6–3 in the melodic phrase 3 5 6 3 5 4 3.

Give a review of any introductory melody in Part II, such as Nos. 76, 80, 84, 88, 91, etc.

Give the "Introductory Sight-Singing Melodies," Nos. 187–195.

286. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "Our School Flag."

Twenty-fourth Week

287. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

288. Rote Singing. Teach the master song "Spring," page 243, "Teachers' Edition for Elementary Grades."

289. Sight Singing. Give a review of any of the introductory melodies, Part I, Chapter II, and Part II.

Give the "Introductory Sight-Singing Melodies," Nos. 196–205.

290. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "Spring."

Twenty-fifth Week

291. Voice Training. Practice Breathing Exercise III, the open throat, and good tone direction.

Consonant combination fl

292. Ask the class to sing **ō, lō, flō,** in the same manner as shown in § 186, and then to sing Voice Drill XXXVII.

293. Rote Singing and Musical Interpretation. Let the class prepare several song programmes and render them. For suggestions see §§ 339, 340.

Interval 4–1

294. Sight Singing. With any pitch from $\bar{a}$ to $\bar{c}$, as 1, dictate orally and from the staff the interval 4–1 in the melodic phrase 1 3 5 3 4 1 3.

Give a review of any of the introductory melodies, Part I, Chapter II, and Part II.

Give the "Introductory Sight-Singing Melodies," Nos. 206–216.

Twenty–sixth Week

295. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

296. Rote Singing. Teach the master song "Old Folks at Home," page 253, "Teachers' Edition for Elementary Grades."

297. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 217–228.

298. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "Old Folks at Home."

Twenty–seventh Week

299. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction. Give a review of Voice Drill XXXVII.

300. Rote Singing. Teach Rote Song XXXVII, "May-Day Song."

301. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 229–240.

302. Musical Interpretation. By suggestion and imitation teach the interpretation of "May-Day Song."

303. Teach phrasing as follows: **Phrasing**

Ask the class to repeat the words of exercise melody No. 240; notice that they naturally fall into two groups, or lines, of which the first is "Evening shades are falling," and the second is "Mother's voice is calling." Observe that the melody of each line naturally follows the grouping of the words. This division of a melody into its natural groups is called phrasing, each phrase being indicated by a phrase mark above the staff. Teach the children that phrase marks are used to divide a melody as punctuation marks divide a sentence.

Note the phrasing in other melodies as they are sung.

Twenty-eighth Week

304. Voice Training. Let the children practice Breathing Exercise III, the open throat, and good tone direction.

305. Rote Singing and Musical Interpretation. Let the class prepare several song programmes and render them. For suggestions see §§ 339, 340. Give a review of phrasing.

306. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 241–252.

Twenty-ninth Week

307. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

308. Rote Singing. Teach the master song, "The Miller's Flowers," page 254, "Teachers' Edition for Elementary Grades."

309. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 253–264.

No. 262 of "Introductory Sight-Singing Melodies" is the beginning of a review of the two-quarter, four-quarter, and three-quarter measure melodies, and at the same time the beginning of melodies arranged in pairs to harmonize with each other. After Nos. 262 and 263 have been sung at sight until memorized, divide the class into two equal divisions, calling one Division A and the other Division B. Let Division A sing No. 262, and at the same time Division B sing No. 263. Then change and let Division B sing No. 262 and Division A sing No. 263. In this lesson and those following proceed in like manner throughout Chapter IV of Part III, "Introductory Sight-Singing Melodies."

Pitch names E, G, B, D, F

310. In the first year's work (§ 72) the children were taught the lines and spaces of the staff. In a similar manner now teach them the pitch names of the lines of the staff, **E**, **G**, **B**, **D**, and **F**, as follows:

On the blackboard draw a line, thus:

Name it "first line **E**." Let the class repeat.

Add another line above the first, thus:

Name it "second line **G**." Let the class repeat.

Add a third line above and name it "third line **B**." Let the class repeat. Then add in turn the fourth and fifth lines above

and let the class repeat their names, "fourth line **D**" and "fifth line **F**." Drill the class until they become thoroughly familiar with each line, its number and letter, as "fourth line **D**," "second line **G**," etc.

311. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "The Miller's Flowers."

Review phrasing.

Thirtieth Week

312. Voice Training. Practice Breathing Exercise III, the open throat, and good tone direction. Ask the class to sing **ō, rō, grō,** in the same manner as given in § 186, and then to sing Voice Drill XXXVIII. Consonant combination gr

313. Rote Singing and Musical Interpretation. Let the class prepare several song programmes and render them. For suggestions see §§ 339, 340.

314. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 265–276. Give a review of the pitch names of the five lines of the staff.

Thirty-first Week

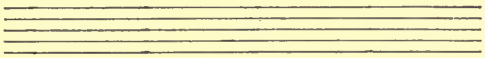
315. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction. Give a review of Voice Drill XXXVIII.

316. Rote Singing. Teach Rote Song XXXVIII, "The Winged Flower."

317. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 277–289.

318. Teach the pitch names of the spaces of the staff, **F, A, C, E,** as follows: Pitch names F, A, C, E

On the blackboard draw a complete staff, thus:



Point to the spaces in succession, naming them, respectively:

"First space **F**"; the class repeats.

"Second space **A**"; the class repeats.

"Third space **C**"; the class repeats.

"Fourth space **E**"; the class repeats.

Call attention to the fact that the pitch names in this order spell "face." Drill the class until they are thoroughly familiar with the pitch names of the four spaces, always associating with each space its number and letter, as "first space **F**," "third space **C**," etc.

319. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "The Winged Flower."

Thirty-second Week

320. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

321. Rote Singing. Teach the master song "A Hymn," page 255, "Teachers' Edition for Elementary Grades."

322. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 290–302.

323. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "A Hymn."

Thirty-third Week

324. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

325. Rote Singing and Musical Interpretation. Give a review of any preceding rote song. For suggestions, see §§ 339, 340.

326. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 303–315.

Give frequent reviews of the pitch names.

Thirty-fourth Week

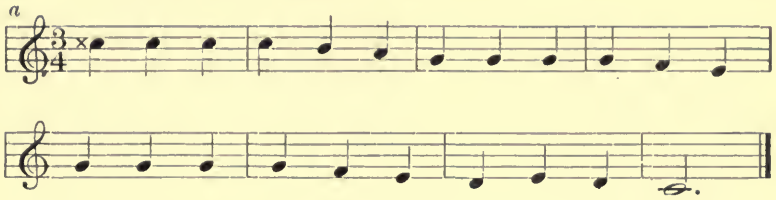
327. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

328. Rote Singing. Teach the master song "A Pleasant Voyage," page 257, "Teachers' Edition for Elementary Grades."

Three-eighth measure

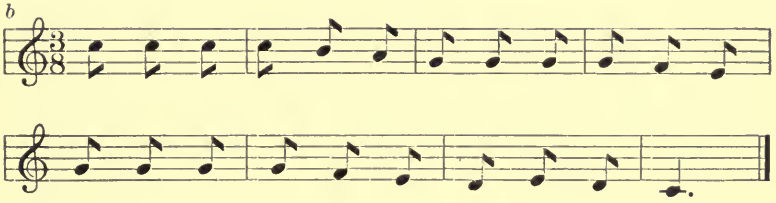
329. Sight Singing. Teach the three-eighth measure as follows:

Place on the blackboard the following exercise:

a

Give the pitch and ask the class to sing this exercise.

Call attention to the fact that in every measure studied thus far ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$) the quarter note represents Type One.

In the above melody attach a "flag" or hook to the stem of each quarter note, change the last note head to a quarter-note head, and substitute "8" for "4" in the time signature. Exercise *a* thus becomes:

b

Require the class to sing Exercise *b* in the same manner as Exercise *a*. Tell the children that they have sung $\frac{3}{8}$ measure, and that in $\frac{3}{8}$ measure Type One is represented by an eighth note.

Type One represented by an ♪ in $\frac{3}{8}$ measure

330. Place on the blackboard the following comparison:

In $\frac{3}{4}$ measure	In $\frac{3}{8}$ measure
Type One is represented by ♩	Type One is represented by ♪
Double Type is represented by 𝅗𝅥	Double Type is represented by ♩
Triple Type is represented by 𝅗𝅥.	Triple Type is represented by ♩.
Type One rest is represented by 𝄽	Type One rest is represented by 𝄾 Eighth rest

Give the "Introductory Sight-Singing Melodies," Nos. 316–323.

331. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "A Pleasant Voyage."

Give a review of phrasing and the dynamic signs *p* and *pp*.

Thirty-fifth Week

332. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

333. Rote Singing. Teach the master song "The Sea," page 260, "Teachers' Edition for Elementary Grades."

334. Sight Singing. Give the "Introductory Sight-Singing Melodies," Nos. 324–333. Give frequent reviews of the pitch names.

335. Musical Interpretation. By suggestion and imitation teach the musical interpretation of "The Sea." Give a review of phrasing and the dynamic signs *p* and *pp*.

Thirty-sixth Week

336. Voice Training. Let the class practice Breathing Exercise III, the open throat, and good tone direction.

337. Sight Singing. Give a review of any of the preceding introductory sight-singing melodies.

338. Musical Interpretation. Let the class prepare several song programmes and render them.

Second-Year Song Programmes

The following song programmes, compiled from the "Teachers' Edition for Elementary Grades," and representing this year's work, are suggested:

339.

1. "Good Morning" . . . . . Niels W. Gade
   Page 217
2. "At Twilight" . . . . . Joseph Barnby
   Page 220
3. "The Little Soldier" . . . . . Weber
   Page 39
4. "To a Star" . . . . . Rubinstein
   Page 229
5. "October" . . . . . C. B. Edmunds
   Page 38

340.

1. "Morning Song" . . . . . W. W. Gilchrist
   Page 45
2. "Greeting" . . . . . Mendelssohn
   Page 218

3. "Christmas Day" . . . . . Peter Cornelius
Page 42
4. "A Family Drum Corps" . . . . . Fannie S. Knowlton
Page 43
5. "Our School Flag" . . . . . H. Gilbert
Page 46

341. The following are suggested lesson programmes for any week of the second year, as, for example, the sixth week, §§ 208–215.

MONDAY

1. Let the class practice Breathing Exercise III, § 129.
2. Give a review of Rote Song XIX, "Morning Song."
3. With open throat and good tone direction let the class practice the exercise, § 182, and Voice Drill XXXI, *a*.
4. Teach one stanza of Rote Song XXXI, "The Little Soldier."
5. Give a review of the "Introductory Sight-Singing Melodies," Nos. 57–61.

NOTE. It must be borne in mind that these lesson programmes are simply suggested, and that no attempt is being made to deprive the teacher of her individuality. Circumstances may arise in which it becomes necessary for her to discard the regular programme and spend the entire lesson on some one feature in which the class is deficient. Any good lesson programme is most effective when the special needs and mental condition of the class are thoroughly considered.

TUESDAY

1. Let the class practice Breathing Exercise III.
2. Give a review of Rote Song XXXI, "The Little Soldier."
3. Let the class sing Voice Drill XXXI, *a*.
4. Teach the musical interpretation of "The Little Soldier."
5. Give a review of the "Introductory Sight-Singing Melodies," Nos. 62–66.

WEDNESDAY

1. Let the class practice Breathing Exercise III.
2. Let the class sing Voice Drill XXXI.
3. Teach the last stanza and complete the musical interpretation of Rote Song XXXI, "The Little Soldier."
4. Give the oral dictation of any review intervals.
5. Give a review of the "Introductory Sight-Singing Melodies," Nos. 67–72.

THURSDAY

1. Let the class practice Breathing Exercise III.
2. Let the class sing the exercise in § 182 and Voice Drill XXXI,*a*.
3. Let the class sing Rote Song XIX, "Morning Song."
4. Give a rhythmic dictation of Type One and the Double Type.
5. Develop and give the blackboard exercise on the Triple Type, §§ 211, 212.

FRIDAY

1. Let the class practice Breathing Exercise III.
2. Let the class sing the exercise in § 182 and Voice Drill XXXI,*a*.
3. Let the class sing Rote Song XIX, "Morning Song."
4. Teach $\frac{4}{4}$ measure, §§ 213, 214.
5. Let the class musically interpret "The Little Soldier.

THIRD YEAR

SYNOPSIS

Voice Training

The remaining vowel sounds, ou and ô, **348** ; ŭ and ā, **382** ; ĭ and ē, **403** ; ă and ū, **424** ; ī and ĕ, **447** ; o͝o and oy, **468**.

Consonant sounds. Final consonants and consonant combinations, t and s, **348** ; sh and ves, **382** ; sed, **424** ; n and ld, **403** ; ght, **447**; ds, **468**.

The blending of registers, **371**. Voice Drill XXXIX, *a*.

Vocalization of songs, exercise melodies, and voice drills.

Rote Singing

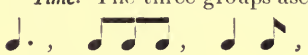
Rote songs and master songs.

Sight Singing

Tune. The oral and staff dictation in melodic progression of fourteen additional skips, which are the infrequent intervals : 8–4, 2–8, 1–6, 3–7, 1–7, 5–6, 4–6, 4–7, 2–6, 2–6, 6–7, 3–6, 3–7, and 2–7, **351-476**.

The same ground is covered by material for sight singing, each skip being introduced in different keys by local preparation.

Time. The three groups used in $\frac{6}{8}$ measure, represented by



, **356-365**.

$\frac{6}{8}$ measure, **368**.

Musical Interpretation

The breath mark, **346**.

Tempo, **353**. Terms of expression indicating even *tempo*, **370-485**.

By suggestive questioning the musical interpretation of all material in this year's work, **346**.

Musical Conceptions

The more general melodic characteristics of noted composers are introduced in simple songs and exercise melodies.

There is also introduced a musical representation of seven nationalities : German, French, Italian, English, Polish, Russian, and American, including fifty composers, the more important of whom are Mrs. H. H. A. Beach, Carl Bohm, Frederic Field Bullard, Chopin, J. W. Elliott, Franz, Dr. G. M. Garrett, W. W. Gilchrist, Henry K. Hadley, Henry Holden Huss, Clayton Johns, Isidora Martinez, Mendelssohn M. Moszkowski, Carl Reinecke,

Rubinstein, Schumann, and W. Taubert; and thirty-one poets in song, the more important of whom are Abbie Farwell Brown, Nathan Haskell Dole, Louis C. Elson, S. Baring-Gould, Thomas Hood, Jean Ingelow, Agnes Lee, T. D. Miller, Gabriel Setoun, Frank Dempster Sherman, Alexander Smart, Stevenson, Swift, John B. Tabb, Jane Taylor, Thackeray, M. E. Tupper, Edna Kingsley Wallace, and John G. Watts.

Suggested song programmes, **486–490**.

Material

For pupils' use, "First Reader," pages 1–45, for voice training, sight singing, musical interpretation, and musical conceptions.

For teachers' use, "Music in the Public Schools" and the "Teachers' Edition for Elementary Grades," for voice training, rote songs, eight master songs, and piano accompaniments.

THIRD YEAR

PLAN FOR THIRTY-SIX WEEKS' WORK

First Week

342. While each weekly programme is here given under separate subject headings, yet it must be borne in mind that these subjects should not always be taught separately. No song, whether taught by rote or by sight, is to be considered finished until it has been musically interpreted, and good musical interpretation cannot be gained without proper voice training.

343. Voice Training. In all lessons from now on let the children sing their voice drills, exercise melodies, and songs with good breath support, an open throat, and good tone direction. Insist on soft singing and correct enunciation, and do not allow the class to force the chest tones upward into the region of the head voice.

344. Rote Singing. Musically interpret any preceding rote song.

345. Sight Singing. Give a review by oral or staff dictation of the intervals 5–3, 1–3, 7–5, and 5–8, using respectively the following brief melodic progressions: 3 5 5 3, 1 3 3 1, 5 7 s s 7 5 s, 8 5 5 8.

Place the " First Reader " in the hands of the children and give Nos. 1–6.

346. Musical Interpretation. During this year's work teach the musical interpretation of each song by suggestive questioning, i.e. ask such questions about the poem and the music of the song as will elicit answers determining the proper dynamics, *tempo*, and the emotion to be expressed. By suggestive questioning

Give a review of phrasing. In the exercise melodies phrasing is indicated by phrase marks. In the songs breath marks or rests indicate the division into phrases.

Second Week

347. Voice Training. Let the class sing Voice Drill XXXIX, *a*, observing carefully its dynamic signs. This voice drill is to be used every day, and may be sung in **C**, **D**, **E**, and **E♭**.

Vowel sounds ou, ô
Final consonants t, s

348. Teach the vowel sounds **ou** and **ô**, and the final consonants **t** and **s**, as they are given in Voice Drill XXXIX, *b* and *c*. Let the class sing Voice Drill XXXIX, *d*.

349. Rote Singing. Omit entirely or give a review of any preceding rote song.

350. Sight Singing. Give a review by oral or staff dictation of the intervals 2–5, 7–$\overline{2}$, 2–4, 8–3, and 4–6, using respectively the following brief melodic progressions:

5 2 3 3 2 5 3, 8 8 $\overline{2}$ 7 7 $\overline{2}$ 8,
1 1 2 4 4 2 1, 8 3 3 8, 3 3 4 6 6 4 3.

Interval $\underline{6}$–2

351. With any pitch from $\bar{\mathbf{c}}$ to $\bar{\mathbf{f}}$, as 1, dictate orally and from the staff the interval $\underline{6}$–2 in the melodic phrase 3 $\underline{5}$ $\underline{6}$ 2 1 $\underline{7}$ 1.

Give the "First Reader," Nos. 7–12.

352. Musical Interpretation. Give a review of phrasing, § 303. Teach by suggestive questioning the musical interpretation of the sight songs in this week's work.

Term of expression *tempo*

353. Teach *tempo* as "the rate of speed at which a song is sung." Illustrate different kinds of *tempo*.

Third Week

354. Rote Singing. Teach Rote Song XXXIX, "Nightfall."

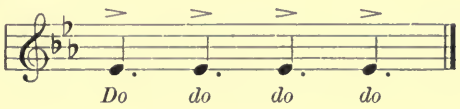
355. Sight Singing. Give a review by oral or staff dictation of the intervals $\overline{2}$–5, 8–$\overline{3}$, and 6–8, using respectively the following brief melodic progressions:

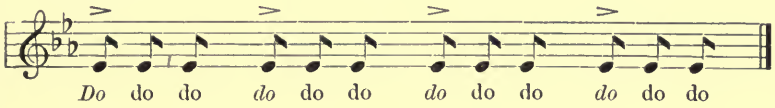
5 $\overline{2}$ 8 8 $\overline{2}$ 5 8, 8 $\overline{3}$ $\overline{3}$ 8,
8 5 6 8 8 6 5 8.

Give the "First Reader," Nos. 13–18.

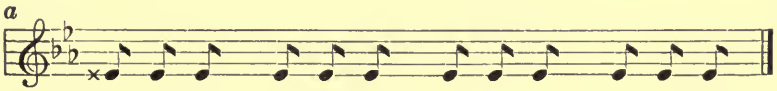
356. The Rhythmic Group Beat Three, or, as it is briefly called in teaching, Group Three, consists of three equal tones to the beat of any measure in compound time, such as $\frac{6}{8}$ measure, and is represented by three eighth notes, thus:

357. Teach Group Three by imitation as follows:

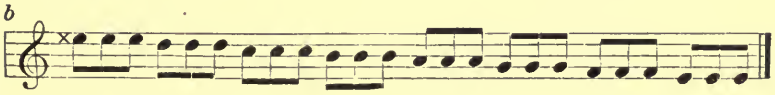
On any pitch, as ē♭, and with any syllable, as **do**, in exact time, sing for the class four tones, metronome about 69, accenting all tones equally, thus:

Ask the class to imitate it.

With the same pitch, syllable, and *tempo*, and the same number of beats, sing for the class three tones to the group beat, accenting the first tone only of each group beat, thus:

Ask the class to imitate it, and insist that it be sung in exact time, and that the first tone of each group beat be accented. When this has been done correctly, inform the class that each ***do*** **do do** is a group beat and is called Group Three.

Represent Group Three in the same exercise on the blackboard, thus:

Group Three represented by

Tell the class that each group represents Group Three and consists of three eighth notes.

Give the pitch of ē♭ and ask the class to sing the scale downward with Group Three for each tone, using the **sol-fa** syllables, or any common syllable, as **loo**. As they near the end of the exercise do not allow them to hasten the *tempo*.

When this has been sung correctly, represent it on the blackboard, thus:

Let the class sing Exercises *a* and *b* from the blackboard until the steady and regular succession of Group Threes has become familiar to them.

358. Musical Interpretation. Give a review of the dynamic signs *p* and *pp*. Teach by suggestive questioning the musical interpretation of "Nightfall" and of the sight songs in this week's work.

Fourth Week

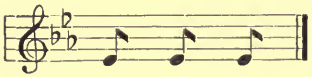
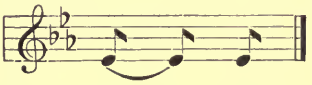
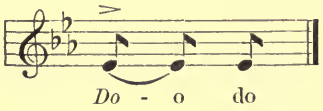
359. Rote Singing. Omit entirely or give a review of any preceding rote song.

360. Sight Singing. Give a review of the frequent intervals as they occur in the exercise melodies and songs. For dictation of these intervals see "Melodic Presentation of Intervals," Daily Dictation of Skips, § 884.

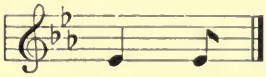
Give the "First Reader," Nos. 19–23.

361. The Rhythmic Group Beat Two, or, as it is briefly called in teaching, Group Two, consists of two unequal tones to the beat of any measure in compound time, such as $\frac{6}{8}$ measure, and is represented by a quarter note followed by an eighth note, thus: ♩♪

362. From Group Three develop Group Two as follows:

Represent on the blackboard Group Three, thus:

Ask the class to sing it; then tie the first two notes, thus:

Ask the class to sing it, joining the first two tones together, thus:

Group Two represented by ♩♪

When this has been sung correctly tell them that they have sung Group Two.

Represent it on the blackboard, thus:

Tell the class that these notes represent Group Two, and are a quarter note and an eighth note.

Give the pitch of ē♭ and ask the class to sing the scale downward with Group Two for each tone, using the **sol-fa** syllables, or any common syllable, as lōō. As they near the end of the exercise do not allow them to hasten the *tempo*.

When this has been sung correctly, represent it on the blackboard, thus:

Let the class sing this exercise from the blackboard until the regular succession of Group Twos has become familiar to them.

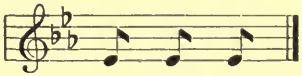
363. Musical Interpretation. Give a review of the dynamic signs *p* and *pp*. Teach by suggestive questioning the musical interpretation of the sight songs in this week's work.

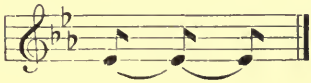
Fifth Week

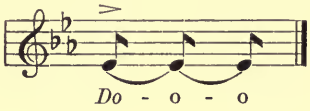
364. Rote Singing. Give a review of Rote Song XIII, "The Dream Man."

365. Sight Singing. The Rhythmic Group Beat One, or, as it is briefly called in teaching, Group One, is a one-beat tone of any measure of compound time, such as $\frac{6}{8}$ measure, and is represented by a dotted quarter note, thus: ♩.

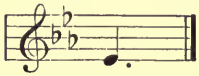
From Group Three develop Group One as follows:

Represent on the blackboard Group Three, thus:

Ask the class to sing it; then tie the three notes, thus:

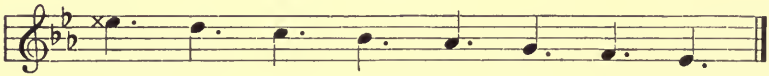
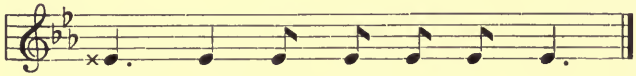
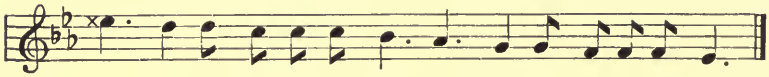


Ask the class to sing, joining the three tones together, thus:

Group One represented by ♩.

When this has been sung correctly tell them that they have sung Group One.

Represent it on the blackboard, thus:

Tell the class that this note represents Group One, and is a dotted quarter note.

Give the pitch of ē♭ and ask the class to sing the scale downward with Group One, using the **sol-fa** syllables, or any common syllable, as **loo**. As they near the end of the exercise do not allow them to hasten the *tempo*.

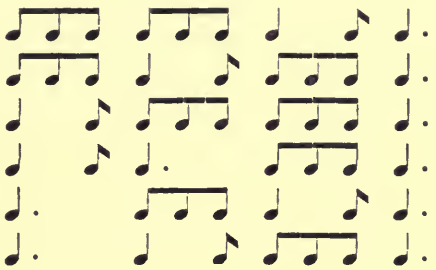
When this has been sung correctly, represent it on the blackboard, thus:

366. Let the class sing the following exercise from the blackboard:

Let the class sing the following exercise from the blackboard:

Let the class sing these two exercises from the blackboard until the three groups have become familiar.

367. Rhythmic Dictation. Give any pitch, as ē♭, and any syllable, as **do**, and dictate the following rhythmic exercises:

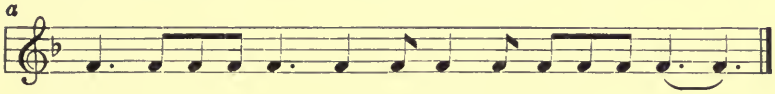
Group Three twice, Group Two, and Group One.

Group Three, Group Two, Group Three, and Group One.
Group Two twice, Group Three, and Group One.
Group One twice, Group Three, and Group One.
Group One, Group Three twice, and Group One, etc.

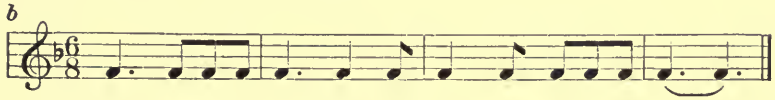
Place the following exercises on the blackboard, give the pitch of 1, and ask the class to sing them. Do not point to the notes.



368. Place on the blackboard and ask the class to sing, accenting the first tone of each group beat.

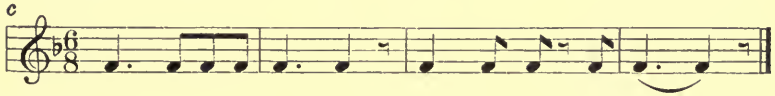
a

Insert bars and the time signature, $\frac{6}{8}$, and the above exercise is divided into measures, thus: $\frac{6}{8}$ measure

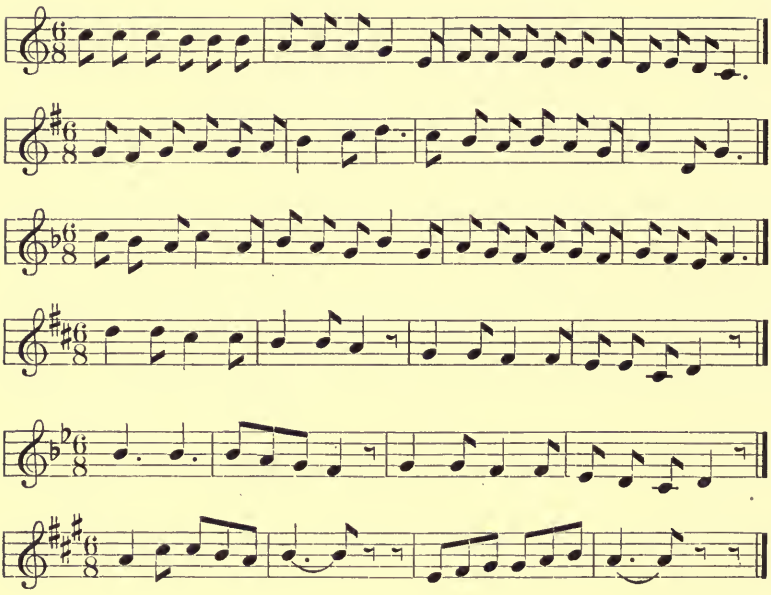
b



Require the class to sing Exercise *b* in the same manner as Exercise *a*.

Introduce eighth rests and a tie in Exercise *b* and it becomes

c

Ask the class to sing it, and insist that the second group in the last measure be accented.

369. Copy on the blackboard the following exercise melodies in $\frac{6}{8}$ measure and require the class to sing them. Do not point to the notes.

From this time on drill the class on Group One, Group Two, and Group Three, §§ 933, 934, 935, and 951, whenever necessary.

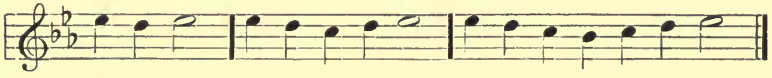
Term of expression *moderato*

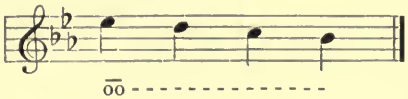
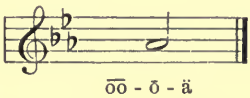
370. Musical Interpretation. Teach the term *moderato*, "moderate rate of speed." For an illustration refer the class to the "First Reader," Nos. 9 and 20, and for the definition to the "First Reader," page 120.

Sixth Week

Blending of registers

371. Voice Training. Teach the blending of registers as follows: Give the pitch of $\bar{e}\flat$ and ask the class to sing a long tone softly, using the syllable $\overline{oo}$. Insist that they sing this tone with good breath support and open throat and good tone direction. When they have produced a pure, soft head tone, let them sing down the scale one tone at a time and back again, thus:



When b♭ has been reached, the children should take care to keep the quality of the voice as much like the upper tones as possible. Ask the class to sing softly

in pure head tones, and on reaching a♭ to broaden and strengthen the tone as much as possible *without changing the quality,* using syllables oo, o, ä, thus:

Then let them sing on the pitch of g in the same manner, then f, and then e♭. Proceed in the same manner with the scales of **D** and **C**.

372. The most troublesome tones of the child's voice at this time are below the pitch of ā, where there is a roughness or coarseness, to eradicate which needs careful treatment. Previous work in the upper voice will have influenced this lower register.

373. In this work of blending the registers the vowel sounds oo, o, ä, and ē should be used first; then other vowel sounds may be used. All vowels should be carefully practiced until they are sung equally well.

374. Rote Singing. Omit entirely or give a review of the preceding rote or master songs.

375. Sight Singing. With any pitch from c to ā, as 1, dictate orally and from the staff the interval 6–1 in the melodic phrase 1 3 5 6 1 2 3. Interval 6–1

376. Give a review of Group One, Group Two, and Group Three, for which see § 951.

Give the "First Reader," Nos. 24–28.

377. Musical Interpretation. Give a review of phrasing and of the dynamic terms *p* and *pp*.

Teach by suggestive questioning the musical interpretation of this week's sight songs.

Seventh Week

378. Voice Training. Give a review of the blending of registers, §§ 371–373.

379. Rote Singing. Teach the master song "Eventide," page 224, "Teachers' Edition for Elementary Grades."

380. Sight Singing. Give the "First Reader," Nos. 29–35.

381. Musical Interpretation. Give a review of phrasing and of the dynamic terms *p* and *pp*.

Teach by suggestive questioning the musical interpretation of "Eventide" and this week's sight songs.

Eighth Week

Vowel sounds ŭ, ā. Final consonant combinations sh, ves

382. Voice Training. Teach the vowel sounds **ŭ** and **ā**, and the final consonant combinations **sh** and **ves** as they are given in Voice Drill XL.

383. Rote Singing. Omit entirely or give a review of any preceding rote song.

Intervals 7–3, 6–4

384. Sight Singing. With any pitch from f̄ to b̄♭, as 1, dictate orally and from the staff the intervals 7–3 and 6–4, using respectively the melodic phrases, 3 2 1 7 3 2 1 and 5 5 6 4 3 2 1.

Give the "First Reader," Nos. 36–41.

Hold, 𝄐

385. In melody No. 39 call attention to the hold (𝄐) and explain its use.

386. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Ninth Week

387. Rote Singing. Teach Rote Song XL, "Gaelic Lullaby."

388. Sight Singing. Give the "First Reader," Nos. 42–46.

389. Musical Interpretation. Teach by suggestive questioning the musical interpretation of "Gaelic Lullaby" and this week's sight songs. Give a review of phrasing, dynamic signs *p* and *pp*, and *tempo*.

Tenth Week

390. Rote Singing. Omit entirely or give a review of any preceding rote or master song.

391. Sight Singing. Give the " First Reader," Nos. 47–51.

392. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

393. Teach the term *allegretto,* " rather fast." For illustration refer the class to the " First Reader," No. 51, and for the definition to the " First Reader," page 120.

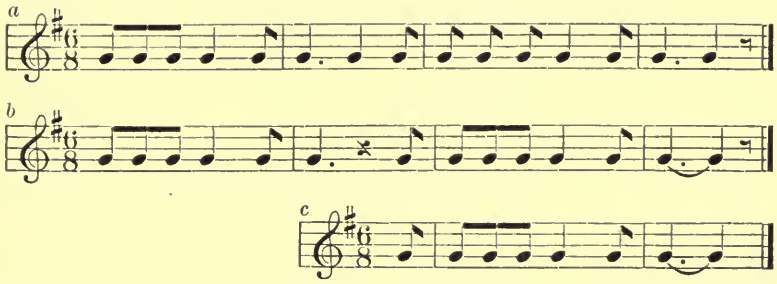
Term of expression *allegretto*

Eleventh Week

394. Rote Singing and Musical Interpretation. Teach the master song " Winter Cradle Song," page 227, " Teachers' Edition for Elementary Grades," and by suggestive questioning teach the musical interpretation of it.

395. From the master songs, rote songs, and sight songs let the class arrange several song programmes and render them. For suggestions see §§ 486–490.

396. Sight Singing. Give a review of Group One, Group Two, and Group Three.

397. Place the following exercises on the blackboard and ask the class to sing them:

Explain to the class that in Exercise *c* the eighth note before the first bar represents the last tone of Group Two.

Twelfth Week

398. Rote Singing. Omit entirely or give a review of any preceding rote or master song.

399. Sight Singing. Give a review of the three groups.

Give the " First Reader," Nos. 52–56.

400. Musical Interpretation. Give a review of phrasing, the dynamic signs *p* and *pp*, and the terms *tempo*, *moderato*, and *allegretto*. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Thirteenth Week

401. Rote Singing and Musical Interpretation. Teach the master song "Song of the March Wind," page 230, "Teachers' Edition for Elementary Grades," and the musical interpretation of it and of this week's sight songs.

402. Sight Singing. Give the "First Reader," Nos. 57–63.

Fourteenth Week

Vowel sounds ĭ, ē. Final consonants n, ld

403. Voice Training. Teach the vowel sounds ĭ and ē and the final consonants n and ld as they are given in Voice Drill XLI.

404. Rote Singing. Omit entirely or give a review of any preceding rote or master song.

405. Sight Singing. Give the "First Reader," Nos. 64–68.

406. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Fifteenth Week

407. Rote Singing. Teach Rote Song XLI, "Fairy Frost."

408. Sight Singing. Give the "First Reader," Nos. 69–73.

Whole rest

409. Explain the whole rest in No. 69 as a Quadruple Type silence.

410. Musical Interpretation. Teach by suggestive questioning the musical interpretation of "Fairy Frost" and of this week's sight songs.

Sixteenth Week

411. Rote Singing. Omit entirely or give a review of any preceding rote or master song.

412. Sight Singing. Give the "First Reader," Nos. 74–77.

413. Musical Interpretation. Teach by suggestive questioning the musical interpretation of the sight songs.

414. Teach the term *allegro*, "fast." For illustration refer the class to the "First Reader," No. 74, and for the definition to the "First Reader," page 120. Term of expression *allegro*

Seventeenth Week

415. Rote Singing. Teach the master song "When the Children Go," page 236, "Teachers' Edition for Elementary Grades."

416. Sight Singing. With any pitch from f̄ to c̄, as 1, dictate orally and from the staff the interval 6–3 in the melodic phrase 3 1 6 3 7 1 6. Interval 6-3

Give the "First Reader," Nos. 78–86.

417. Musical Interpretation. Teach by suggestive questioning the musical interpretation of "When the Children Go" and of this week's sight songs.

Eighteenth Week

418. Rote Singing. Omit entirely or give a review of any preceding rote or master song.

419. Sight Singing. Give the "First Reader," Nos. 87–94.

420. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Nineteenth Week

421. Rote Singing. Teach the master song "In One Year," page 224, "Teachers' Edition for Elementary Grades."

422. Sight Singing. Give the "First Reader," Nos. 95–101.

423. Musical Interpretation. Teach by suggestive questioning the musical interpretation of "In One Year" and of this week's sight songs.

Give a review of phrasing, the dynamic signs *p* and *pp*, and the terms used to express *tempo*, — *moderato*, *allegretto*, and *allegro*.

Twentieth Week

424. Voice Training. Teach the vowel sounds ă and ū and the final consonant combination sed as they are given in Voice Drill XLII. Vowel sounds ă, ū. Final consonant combination sed

425. Rote Singing. Omit entirely or give a review of any preceding rote or master song.

426. Sight Singing. Give a general review.

427. Teach the class how to find **do** from any signature, as follows:

Sharp ♯ — Illustrate on the blackboard a sharp, thus: ♯

Flat ♭ — Name it "a sharp," and likewise illustrate and name a flat.

Key signature — Tell the class that a key signature is the sign at the beginning of a staff, consisting of one or more sharps or flats, and that it shows where **do** is.

Teach the sentence "Good Deeds Are Ever Bearing Fruit."

Finding do from any sharp signature — Let the class memorize these facts about this sentence, namely: the *first* word begins with **G**, the *second* word begins with **D**, the *third* word begins with **A**, the *fourth* word begins with **E**, and so on.

Finding do from any flat signature — Tell the class that when there is *one* sharp in the signature **do** is on **G**, the initial letter of the *first* word in the above sentence; when there are *two* sharps in the signature **do** is on **D**, the initial letter of the *second* word; when there are *three* sharps in the signature **do** is on **A**; when there are *four* sharps in the signature **do** is on **E**, and so on.

Teach the class that when the signature consists of one or more flats **do** is found as follows: first, subtract the number of flats in the signature from seven; second, let the remainder represent so many sharps for the signature; then find **do** by the plan given above for sharps.

Let the class remember that when the signature is seven sharps or seven flats, or when there is no signature, **do** is on the **C** line or space.

Drill the class thoroughly on finding **do** from any signature.

Keys — **428.**[1] Tell the class that each key takes its name from the location of **do**; for example, if **do** is on **G**, the key is the key of **G**; if on **A**, the key of **A**, and so on.

Let the class remember that of the sharp keys **F** and **C** only have a sharp appended to the key name, thus **F♯** and **C♯**; of the flat keys all have a flat appended except **F**.

[1] Many defer § 428 to the fourth year.

429. Another way of teaching the class to locate **do** is to give them these two rules, namely:

Rule for sharp signatures. The sharp nearest the time signature is always **ti**; therefore **do** will be the first staff degree above it.

Rule for flat signatures. The flat nearest the time signature is always **fa**; therefore **do** will be the third staff degree below it.

430. Musical Interpretation. Work on the musical interpretation of preceding sight songs. Let the class arrange from the preceding work several song programmes and render them. For suggestions see §§ 486–490.

431. Teach the term *andantino*, "rather slow." For illustrations refer the class to the "First Reader," Nos. 15 and 56, and for the definition refer them to the "First Reader," page 120. **Term of expression *andantino***

Twenty-first Week

432. Rote Singing. Teach Rote Song XLII, "Song Story — The Champion Jumper."

433. Sight Singing. Give the "First Reader," Nos. 102–107.

434. Musical Interpretation. Teach by suggestive questioning the musical interpretation of "Song Story — The Champion Jumper" and of this week's sight songs.

Twenty-second Week

435. Rote Singing. Omit entirely or give a review of any preceding rote or master song.

436. Sight Singing. Give the "First Reader," Nos. 108–115.

437. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Twenty-third Week

438. Rote Singing. Teach the master song, "The Water Sprite," page 247, "Teachers' Edition for Elementary Grades."

439. Sight Singing. Give the "First Reader," Nos. 116–125.

440. Musical Interpretation. Teach by suggestive questioning the musical interpretation of "The Water Sprite" and of this week's sight songs.

Twenty-fourth Week

441. Rote Singing. Omit entirely or give a review of any preceding rote or master song.

Intervals 4–8, 2–7

442. Sight Singing. With any pitch from c̄ to ē, as 1, dictate orally and from the staff the intervals 4–8 and 2–7, using respectively the melodic phrases 8 7 6 5 4 8 3 and 1 8 7 5 2 7 8.

Give the "First Reader," Nos. 126–134.

443. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Twenty-fifth Week

444. Rote Singing. Teach the master song "The Rose," page 248, "Teachers' Edition for Elementary Grades."

445. Sight Singing. Give the "First Reader," Nos. 135–144.

446. Musical Interpretation. Teach by suggestive questioning the musical interpretation of "The Rose" and of this week's sight songs.

Twenty-sixth Week

Vowel sounds ī, ĕ. Final consonant combination ght

447. Voice Training. Teach the vowel sounds ī and ĕ and the final consonant combination **ght** as they are given in Voice Drill XLIII.

448. Rote Singing. Omit entirely or give a review of any preceding rote song.

Interval 6-5

449. Sight Singing. With any pitch from f̄ to b̄, as 1, dictate orally and from the staff the interval 6–5 in the melodic phrase 5 5 6 6 5 7 1.

Give the "First Reader," Nos. 145–153.

450. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Twenty-seventh Week

451. Rote Singing. Teach Rote Song XLIII, "Twilight."

Interval 7-3

452. Sight Singing. With any pitch from ē to c̄, as 1, dictate orally and from the staff the interval 7–3 in the melodic phrase 8 6 3 8 7 3 6.

Give the "First Reader," Nos. 154–164.

453. Musical Interpretation. Teach by suggestive questioning the musical interpretation of "Twilight" and of this week's sight songs.

454. Teach the term *andante*, "slow." For an illustration refer the class to the "First Reader," No. 160, and for the definition to the "First Reader," page 120. Term of expression *andante*

Twenty-eighth Week

455. Rote Singing. Omit entirely or give a review of any preceding rote song.

456. Sight Singing. With the pitch of d̄ or ē, as 1, dictate orally and from the staff the intervals 4–7 and 4–$\underline{7}$, using respectively the melodic phrases 5 8 7 4 3 6 5 and 1 1 $\underline{7}$ 2 4 $\underline{7}$ 1. Intervals 4-7, 4-$\underline{7}$

Give the "First Reader," Nos. 165–175.

457. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Twenty-ninth Week

458. Sight Singing. Give a general review.

459. Musical Interpretation. Give a review of phrasing, of the dynamic signs *p* and *pp*, and of the *tempo* terms *moderato*, *allegretto*, *allegro*, *andantino*, and *andante*.

460. From the preceding work let the class select and arrange several song programmes and render them. For suggestions see §§ 486–490.

Thirtieth Week

461. Rote Singing. Teach the master song "Summer Days," page 249, "Teachers' Edition for Elementary Grades."

462. Sight Singing. With any pitch from c̄ to f̄, as 1, dictate orally and from the staff the interval 2–6 in the melodic phrase 8 6 4 2 6 5 1. Interval 2-6

Give the "First Reader," Nos. 176–183.

463. Musical Interpretation. Teach by suggestive questioning the musical interpretation of "Summer Days" and of this week's sight songs.

Thirty-first Week

464. Rote Singing. Omit entirely or give a review of any preceding rote or master song.

465. Sight Singing. Give the "First Reader," Nos. 184–193.

466. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Term of expression *lento*

467. Teach the term *lento*, "very slow." For an illustration refer the class to the "First Reader," No. 184, and for the definition to the "First Reader," page 120.

Thirty-second Week

Vowel sounds o͝o, oy. Final consonant combination ds

468. Voice Training. Teach the vowel sounds o͝o and oy and the final consonant combination ds as given in Voice Drill XLIV.

469. Rote Singing. Omit entirely or give a review of any preceding rote song.

Interval 1-7

470. Sight Singing. With any pitch from c̄ to ē, as 1, dictate orally and from the staff the interval 1–7 in the melodic phrase 1 8 7 7 1 7 8.

Give the "First Reader," Nos. 194–202.

471. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Thirty-third Week

472. Rote Singing. Teach Rote Song XLIV, "Our Country."

473. Sight Singing. Give the "First Reader," Nos. 203–214.

474. Musical Interpretation. Teach by suggestive questioning the musical interpretation of "Our Country" and of this week's sight songs.

Thirty-fourth Week

475. Rote Singing. Omit entirely or give a review of any preceding rote or master song.

Interval 7-6

476. Sight Singing. With any pitch from f̄ to ā, as 1, dictate orally and from the staff the interval 7–6 in the melodic phrase 1 7 2 4 6 7 1.

Give the "First Reader," Nos. 215–227.

477. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Thirty-fifth Week

478. Voice Training. Give a review of the voice drills from XXXIX to XLIV.

479. Rote Singing. Omit entirely or give a review of any preceding rote or master song.

480. Sight Singing. Give the "First Reader," Nos. 228–237.

481. Musical Interpretation. Teach by suggestive questioning the musical interpretation of this week's sight songs.

Thirty-sixth Week

482. Rote Singing. Give a review of any preceding rote or master song.

483. Sight Singing. Give a general review of the "First Reader," Part I.

484. Musical Interpretation. Let the class arrange from this year's work several song programmes and render them. For suggestions see §§ 486–490.

485. Teach the term of expression *presto*, "very fast." For an illustration refer the class to the "First Reader," No. 156, and for the definition to the "First Reader," page 120.

Term of expression *presto*

486. Suggestive song programmes from this year's work are given below. Piano accompaniments for all songs will be found in "Teachers' Edition for Elementary Grades."

1. "The Toy Balloon" . . . . . Frederic Field Bullard
   "First Reader," page 9
2. "Thanksgiving" . . . . . Mrs. H. H. A. Beach
   "First Reader," page 8
3. "When the Children Go" . . . . . Schumann
   "Teachers' Edition for Elementary Grades," page 236
4. "A Funny Story" . . . . . M. White
   "First Reader," page 11
5. "The Rose" . . . . . Franz
   "Teachers' Edition," page 248
6. "Cradle Song" . . . . . J. M. McLaughlin
   "First Reader," page 5
7. "Hail, Fairest Land" . . . . . S. Hoffer
   "First Reader," page 12

487.

1. "Song of the March Wind" . . . . . C. B. Edmunds
   "Teachers' Edition," page 230
2. "Fairy Frost" . . . . . French
   "Teachers' Edition," page 52
3. "Winter Cradle Song" . . . . . W. Taubert
   "Teachers' Edition," page 227
4. "Santa Claus"
   "First Reader," page 13
5. "The Wanderer" . . . . . C. E. Connew
   "First Reader," page 24
6. "The Merry Skaters" . . . . . German
   "First Reader," page 30
7. "Cold the Winds of March" . . . . . Scandinavian
   "First Reader," page 30
8. "Flag of Our Nation" . . . . . J. M. McLaughlin
   "First Reader," page 27

488.

1. "Spring Song" . . . . . Chopin
   "Teachers' Edition," page 219
2. "Nightfall" . . . . . J. Stainer
   "Teachers' Edition," page 49
3. "Reasoning Together"
   "First Reader," page 40
4. "Eventide" . . . . . M. Moskowski
   "Teachers' Edition," page 224
5. "The Violet" . . . . . R. Mellesh
   "First Reader," page 35
6. "At Sunset" . . . . . Frederic Field Bullard
   "First Reader," page 43
7. "Our Country's Heroes" . . . . . German
   "First Reader," page 34

489.

1. "The Swing" . . . . . M. White
   "First Reader," page 45
2. "Summer Days" . . . . . Mendelssohn
   "Teachers' Edition," page 249
3. "O Moon in the Night" . . . . . T. E. Morrell
   "First Reader," page 44
4. "Summer Clouds" . . . . . C. Eppstein
   "First Reader," page 44
5. "Stars" . . . . . W. W. Gilchrist
   "First Reader," page 19
6. "The Telephone" . . . . . Frederic Field Bullard
   "First Reader," page 38
7. "Evening" . . . . . F. Remsen
   "First Reader," page 43

490.

1. "In One Year" . . . . . Carl Bohm
   "Teachers' Edition," page 244
2. "A Story" . . . . . George A. Veazie
   "First Reader," page 14
3. "The Water Sprite" . . . . . Rubinstein
   "Teachers' Edition," page 247

4. "Why" . . . . . Mrs. H. H. A. Beach
"First Reader," page 29
5. "Little Bo-Peep" . . . . . J. W. Elliott
"First Reader," page 40
6. "Twilight" . . . . . C. B. Edmunds
"Teachers' Edition," page 55
7. "Our Country" . . . . . A. Zitz
"Teachers' Edition," page 56

491. Briefly suggested lesson programmes for any week of the third year, as, for example, the sixth week, §§ 371–377, are as follows:

MONDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Review any rote song.
4. Blending of registers, § 371.
5. Review group beats and teach interval 6–1.

TUESDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Blending of registers.
4. Review dictation of intervals.
5. "First Reader," Nos. 24–26.

WEDNESDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Review any rote song.
4. Blending of registers.
5. "First Reader," No. 27.

THURSDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Review dictation of intervals.
4. Blending of registers.
5. "First Reader," No. 28.

FRIDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Review any rote song.
4. Review phrasing and dynamic signs *p* and *pp*.
5. Musical interpretation of "First Reader," Nos. 27 and 28.

FOURTH YEAR

SYNOPSIS

Voice Training

Vocalization of all material in this year's work.

Rote Singing

Optional. Master songs.

Sight Singing

Tune. The intermediate tones, ♯ 4 and ♭ 7, in the melodic progressions 5 ♯ 4 5 and 6 ♭ 7 6, in each of the nine keys. The characters ♯, ♭, and ♮, **535**, and following.

Time. Type Two, represented by , **502**.

Figure One represented by , **523**.

Part Song. The Round, **560**.

Two-part Song, **564**.

Musical Interpretation

Terms of expression indicating manner and feeling: *con espressione*, *con moto*, *con grazia*, *animato*, *vivace*, and *tranquillo*, **509–568**.

From the study of the spirit of the music and the terms and signs of musical expression, the musical interpretation of all material in this year's work.

Musical Conceptions

The more general melodic characteristics of noted composers are introduced in less simple songs and exercise melodies, together with the interweaving of melodies in *two-part harmony*.

There is also introduced a musical representation of seven nationalities, — German, French, Italian, English, Bohemian, Scandinavian, and American, — including forty-seven composers, the more important of whom are Franz Abt, Beethoven, Franz Bendel, Frederic Field Bullard, Dvorak, Franz, Jessie L. Gaynor, W. W. Gilchrist, Grieg, Henry K. Hadley, Henry Holden Huss, Clayton Johns, F. Kucken, Mendelssohn, Mozart, Purcell, J. Raff, Carl Reinecke, Schubert, and Schumann ; and forty-three poets in song, the more important of whom are William Allingham, Abbie Farwell Brown, Lydia Maria Child, Louis C. Elson, Gertrude E. Heath, Lord Houghton, Jean Ingelow, Lowell, Winthrop Packard, Christina Rossetti, Scott, Frank

Dempster Sherman, Alexander Smart, Stevenson, Edna Kingsley Wallace, Nixon Waterman, Isaac Watts, Whittier, and Wordsworth.

Suggested song programmes, **574–578**.

Material

For pupils' use, "First Reader," pages 46–116, for voice training, sight singing, musical interpretation, and musical conceptions.

For teachers' use, "Music in the Public Schools" and the "Teachers' Edition for Elementary Grades," for voice training, rote songs, nine master songs, and piano accompaniments.

FOURTH YEAR

PLAN FOR THIRTY-SIX WEEKS' WORK

General Suggestions

492. Rote Singing. During the fourth year's work rote singing may be practiced occasionally or dropped entirely according to the wish of the teacher. It will not be mentioned in the following weekly outlines. Voice training, sight singing, and musical interpretation will be continued as heretofore, but as the New Educational Music Readers combine in one and the same material the means for the development of these three essentials, together with that of the best musical conceptions, the subject headings "Voice Training," "Sight Singing," and "Musical Interpretation" will be omitted hereafter, and the weekly outlines will specify only the reader numbers to be studied, together with suggestions for the presentation of new features as they occur in the development of the subject.

493. Voice Training. The proper conserving and developing of the young voice should not be slighted for even a single lesson. Do not allow the pupil to sing at any time without good breath support, an open throat, and good tone direction. Never allow the forcing of chest-register tones upward into the region of the head register. Allow loud singing only after the registers have been carefully blended and the tones properly placed. Insist at all times on the correct enunciation of every vowel and consonant sound. Require daily the practice of Voice Drill XXXIX, *a*, in the "Teachers' Edition for Elementary Grades," page 49.

These features of voice training have been carefully presented and emphasized in the outlines of the first three years, and should still receive constant daily attention. If at any time it is found that the pupils have become deficient in any of these respects, it is

urged that the regular work give way to such a review drill as will restore the class to its proper standing.

494. Teach the child to *form the habit* of singing correctly in the first years of his school life, and thereafter the difficulties and drudgery of voice training will, to a great extent, be obviated.

495. Sight Singing. By this time the children have become accustomed, through constant practice, to perform the mental processes involved in sight singing. They have also become familiar with the thirty-four intervals, the Rhythmic Type One, three Rhythmic Group Beats, the nine common keys, and the five different kinds of measure. With a general review to recall clearly these elements, for which see the "First Reader," pages 1–45, the class will be prepared to go on with this year's work.

496. Musical Interpretation. After the child has sung a song at sight he should learn to interpret it with some degree of artistic finish. Sight singing and musical interpretation are two different processes which are sometimes confounded. The former is a deduction of the import of musical notation; the latter is an expression of the content of the song, — its whole musical thought and feeling.

497. Heretofore musical interpretation has been chiefly sought by leading the child through various simple means to catch the spirit of the song and to render it accordingly. The pupil has depended but little upon his personal knowledge of the terms and signs of expression. From now on, however, he will be called upon more and more to learn the meaning of these terms and to apply them.

First Week

498. Give a review of the "First Reader," — two or more staves on each of the pages 1, 6, 11, 16, 21, 26, 31, 36, 41.

499. Give a review of the dynamic signs *p* and *pp*, and phrasing, § 303.

Second Week

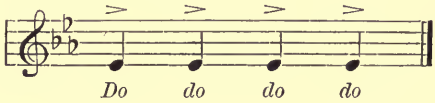
500. Give a review of the "First Reader," — two or more staves on each of the pages 2, 7, 12, 17, 22, 27, 32, 37, 42.

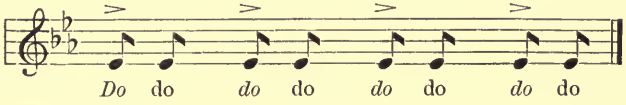
501. Give a review of the terms of expression indicating even *tempo*, — *moderato*, *allegretto*, *allegro*, *andantino*, *andante*, and *lento*. For definitions see the "First Reader," page 120. Illustrate with sight songs already learned.

Third Week

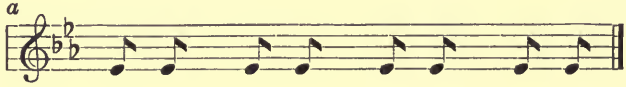
502. The Rhythmic Type Two, or, as it is briefly called in teaching, Type Two, consists of two equal tones to the beat, and in all quarter measures is represented by two eighth notes, thus:

503. Teach Type Two by imitation as follows:

On any pitch, as ē♭, and with any syllable, as **do**, in exact time, sing for the class Type One four times, metronome about 69, accenting all tones equally, thus:

Ask the class to imitate this and tell what they have sung.

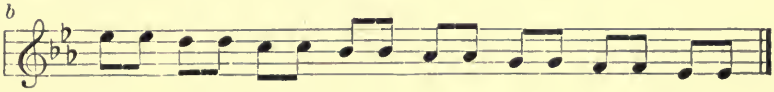
With the same pitch, syllable, and *tempo*, and with the same number of beats, sing for the class two equal tones to the beat, accenting the first tone only of each beat, thus:

Type Two represented by

Ask the class to imitate this; insist that it be sung in exact time and that the first tone of each beat be accented. When this has been done correctly, inform the class that each ***do*** **do** is made up of two equal tones to the beat and is called Type Two.

Represent Type Two in the same exercise on the blackboard, thus: *a*

Tell the class that each group of notes represents Type Two and consists of two eighth notes.

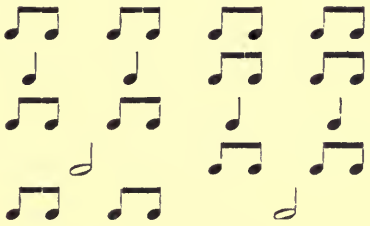
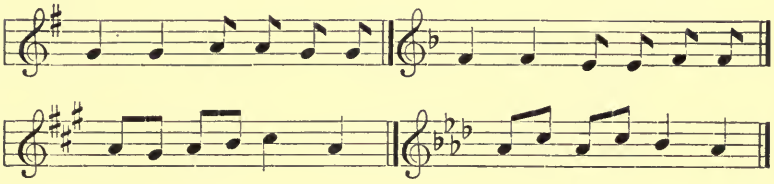
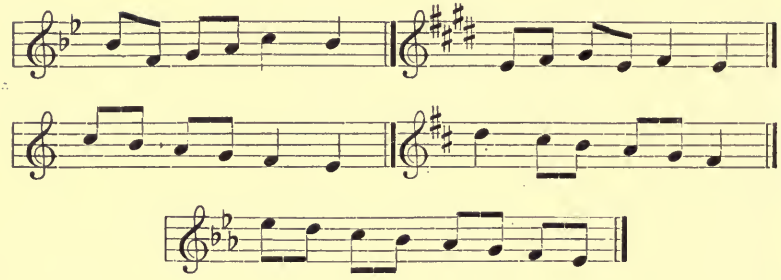
Give the pitch of **ē♭** and ask the class to sing the scale downward with Type Two for each tone, using the **sol-fa** syllables, or any common syllable, as **lōō**. As they near the end of the exercise do not allow them to hasten the *tempo*.

When this has been sung correctly, represent it on the blackboard, thus:

b

Let the class sing Exercises *a* and *b* from the blackboard until the steady and regular succession of Type Two is familiar to them.

504. Rhythmic Dictation. Give any pitch, as **ē♭**, and any syllable, as **do**, and dictate the following rhythmic exercises:

Type One and Type Two.
Type One twice and Type Two twice.
Type Two twice and Type One twice.
Type One, Type Two twice, and Type One.
Type Two twice and Double Type, etc.

Place on the blackboard the following exercises, give the pitch of **ā**, and ask the class to sing them. Do not point to the notes.

505. Copy on the blackboard the following melodic progressions and ask the class to sing them. Do not point to the notes.

506. Give the "First Reader," Nos. 238–247.

Fourth Week

507. Do not neglect the daily practice of Voice Drill XXXIX, *a*, "Teachers' Edition for Elementary Grades," page 49.

Give a review of the "First Reader," — two or more staves of $\frac{3}{4}$ measure on each of the pages 3, 8, 13, 18, 23.

508. Give the "First Reader," Nos. 248–251.

Term of expression *con espressione*

509. Teach *con espressione*, "with expression."

Ask the class to find an illustration of this term in this week's work. For definitions of all signs and terms of expression refer them to the "First Reader," page 120.

Fifth Week

510. Give a review of the "First Reader," — two or more staves of $\frac{3}{4}$ measure on each of the pages 28, 33, 38, 43.

511. Give the "First Reader," Nos. 252–261.

Sixth Week

512. Give the "First Reader," Nos. 262–269.

Term of expression *con moto*

513. Give a review of *con espressione.* Teach *con moto*, "with spirited movement."

Ask the class to find an illustration of this term in this week's work.

Seventh Week

514. Give the "First Reader," Nos. 270–275.

Eighth Week

515. Do not neglect the daily practice of Voice Drill XXXIX, *a*, "Teachers' Edition for Elementary Grades," page 49.

516. Give the "First Reader," Nos. 276–286.

Ninth Week

517. Give a review of the "First Reader," Nos. 238–286.

518. Give a review of the "First Reader," — two or more staves of $\frac{3}{8}$ measure on each of the pages 4, 9, 14, 19, 24, 29, 34, 39, 44.

519. Review the musical interpretation of the "First Reader," Nos. 246, 249, 250, 251, 257, 269, 270, 271, 276.

Tenth Week

520. Give the "First Reader," Nos. 287–292.

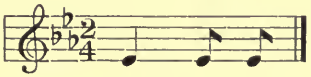
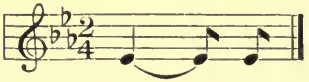
Eleventh Week

521. Give a review of *con espressione* and *con moto.* Teach *con grazia*, "with grace." Term of expression *con grazia*

522. Give the "First Reader," Nos. 293–294.

523. The Rhythmic Figure One, or, as it is briefly called in teaching, Figure One, consists of two unequal tones represented by a dotted quarter note followed by an eighth note, thus:

524. From Type One and Type Two develop Figure One as follows:

Represent on the blackboard Type One and Type Two as follows:

Ask the class to sing this; then tie the first two notes, thus:

Ask the class to sing, joining the tones of the tied notes together and not forgetting the accent of the second beat, thus:

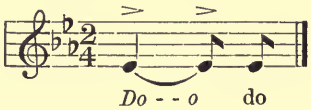
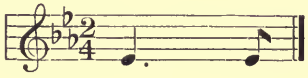
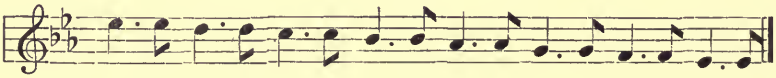



Figure One represented by ♩. ♪

When this has been sung correctly, tell them that they have sung Figure One.

Represent it on the blackboard, thus:

Tell the class that these notes represent Figure One and are a dotted quarter note and an eighth note.

Give the pitch of $\bar{e}\flat$ and ask the class to sing the scale downward with Figure One for each tone, using the **sol-fa** syllables, or any common syllable, as $\overline{\text{loo}}$. As they near the end of the exercise do not allow them to hasten the *tempo*. Insist on an accent for the introduction of every beat.

When this has been sung correctly, represent it on the blackboard, thus:

Let the class sing this exercise until Figure One is familiar to them.

525. Rhythmic Dictation. Give any pitch, as $\bar{e}\flat$, and any syllable, as **do**, and dictate the following rhythmic exercises:

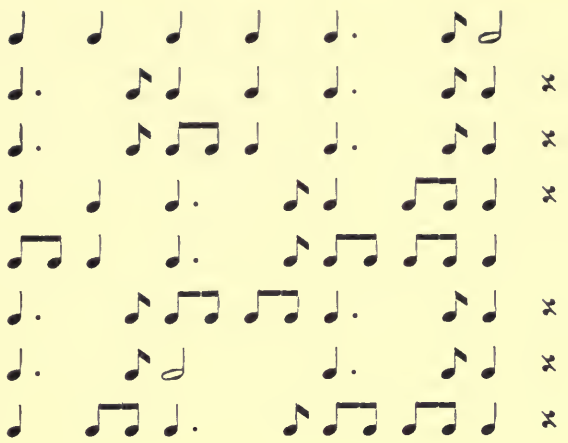
Figure One twice.

Type One twice and Figure One.

Type One, Type Two, and Figure One.

Figure One and Double Type.

Type One twice, Type Two twice, Figure One and Double Type, etc.

Place on the blackboard the following exercises, give the pitch of $\bar{g}$, and ask the class to sing them. Do not point to the notes.

Tell the class that Figure One is not used in $\frac{6}{8}$ measure.

526. Give the "First Reader," Nos. 295–299.

Twelfth Week

527. Do not neglect the daily practice of Voice Drill XXXIX, *a*, "Teachers' Edition for Elementary Grades," page 49.

528. Give the "First Reader," Nos. 300–306.

Thirteenth Week

529. Give the "First Reader," Nos. 307–313.

Fourteenth Week

530. Give the "First Reader," Nos. 314–317.

Fifteenth Week

531. Give a review of the "First Reader," Nos. 287–317.

532. Give a review of the "First Reader," — two or more staves of $\frac{6}{8}$ measure on each of the pages 5, 10, 15, 20, 25, 30, 35, 40, 45.

533. Give a review of the musical interpretation of Nos. 287, 288, 293, 294, 303, 305, 306, 310, 312, 313, 314, 315, 317.

Sixteenth Week

534. Do not neglect the daily practice of Voice Drill XXXIX, *a*, "Teachers' Edition for Elementary Grades," page 49.

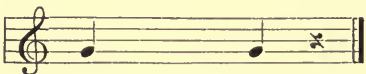
535. From the progression 8 7 8 as a pattern, develop the progression 5 ♯4 5 and the intermediate tone represented by ♯4, as follows:

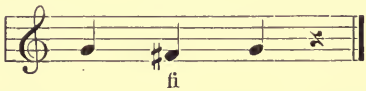
Give the pitch of $\bar{c}$ and dictate orally, thus: 8 7 6 5 5 4 3.

After the class has sung this, ask them to sing 8 7 8 on the pitch of 5, and to repeat the same tones several times, calling them **sol fi sol.** Now ask them to sing **sol fa mi,** followed by **sol fi sol,** and to notice that **fi** is higher in pitch than **fa,** but not so high in pitch as **sol.** Explain that because it stands between two tones it is called an "intermediate tone."

Intermediate tone

Represent it on the blackboard, thus:

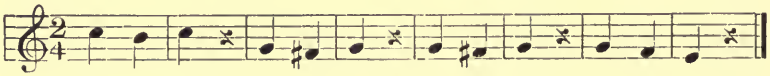


Call the attention of the class to the fact that there is no line or space on the staff between the representations of **fa** and **sol** for the representation of this intermediate tone; therefore it is represented on the same space as **fa** with the sharp (♯) before it, thus:

Intermediate tone ♯4 in stepwise progression

State that the scale name for the syllable **fi** is ♯4.

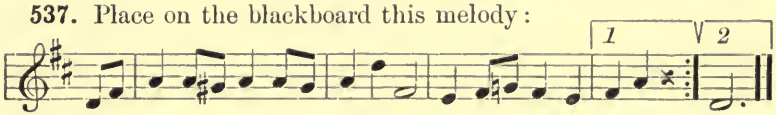
536. Give the pitch of $\bar{c}$ and dictate orally, thus:

8 7 8
5 ♯4 5
5 ♯4 5
5 4 3

Require the class to sing this exercise until 4 and ♯4 are sung true to pitch; then represent it on the blackboard, thus:

Point to the last note on **f** and explain that as the preceding notes on **f** are sharp, in order to remind the singer that this note is *not* sharp a sign is placed before it called a "cancel" or "natural." Insert the cancel in the above exercise and it becomes

Intermediate cancel ♮

537. Place on the blackboard this melody:



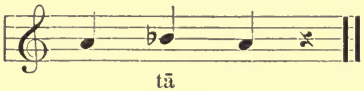
Call the attention of the class to the second note on **g** in the first measure and explain that this note is sharp because the preceding note on **g** in the same measure is sharp.

Let the class sing this melody and then repeat the rule that an intermediate sharp or flat affects every note following it in the measure in which it occurs.

538. Give the "First Reader," Nos. 318–325.

539. From the progression 3 4 3 as a pattern, develop the progression 6 ♭7 6 and the intermediate tone represented by ♭7, as follows:

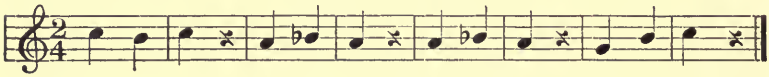
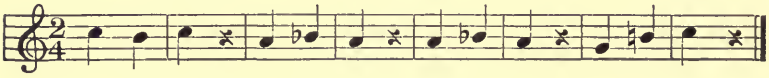
Give the pitch of $\bar{\bar{c}}$ and dictate orally, thus: 8 7 6 5 5 4 3.

After the class has sung this, ask them to sing 3 4 3 on the pitch of 6, and to repeat the same tones several times, calling them **la tā la.** Now ask them to sing **la ti do,** followed by **la tā la,** and to notice that **tā** is lower in pitch than **ti,** but not so low as **la.** State that it is therefore an intermediate tone and that it is represented on the same line as **ti** with the flat (♭) before it, thus:

State that the scale name for the syllable **tā** is ♭7.

Intermediate tone ♭7 in stepwise progression

540. Give the pitch of $\bar{\bar{c}}$ and dictate orally thus:

8 7 8
6 ♭7 6
6 ♭7 6
5 7 8

Require the class to sing this exercise until 7 and ♭7 are sung true to pitch; then represent it on the blackboard, thus:

Point to the last note on b and explain that as the preceding notes on b are flat, in order to remind the singer that this note is *not* flat the cancel or natural is placed before it. Insert the cancel in the above exercise and it becomes

541. Give the "First Reader," Nos. 326–329.

Seventeenth Week

542. Give the "First Reader," Nos. 330–335.

Eighteenth Week

543. Give the "First Reader," Nos. 336–343.

544. In No. 339 ♭7 occurs in the key of G and is represented by a ♮; with reference to this let the class learn the following rule:

When a ♮ represents ♭7

When intermediate ♭7 is on the same line or space with a ♯ in the signature it is represented by a ♮. The signature suggests the cancel.

Term of expression *animato*

545. Give a review of *con espressione, con moto,* and *con grazia.* Teach *animato,* "animated."

Nineteenth Week

546. Give the "First Reader," Nos. 344–356.

547. In No. 344 ♯4 occurs in the key of F and is represented by a ♮, with reference to which let the class learn this rule:

When a ♮ represents ♯4

When intermediate ♯4 is on the same line or space with a ♭ in the signature it is represented by a ♮. The signature suggests the cancel.

Twentieth Week

548. Do not neglect the daily practice of Voice Drill XXXIX, *a*, "Teachers' Edition for Elementary Grades," page 49.

549. Give the "First Reader," Nos. 357–365.

Twenty-first Week

550. Give the "First Reader," Nos. 366–376.

Twenty-second Week

551. Give the "First Reader," Nos. 377–390.

Twenty-third Week

552. Give a review of the "First Reader," Nos. 318–390.

553. Give a review of the musical interpretation of some or all of the "First Reader," Nos. 325, 330, 335, 338, 343, 348, 350, 357, 362, 365, 371, 376, 378, 386.

Twenty-fourth Week

554. Do not neglect the daily practice of Voice Drill XXXIX, *a*, "Teachers' Edition for Elementary Grades," page 49.

555. Give the "First Reader," Nos. 391–403.

Twenty-fifth Week

556. Give the "First Reader," Nos. 404–416.

557. Give a review of *con espressione*, *con moto*, *con grazia*, and *animato*. Teach *vivace*, "gay, lively." Term of expression *vivace*

Twenty-sixth Week

558. Give the "First Reader," Nos. 417–428.

Twenty-seventh Week

559. Give the "First Reader," Nos. 429–439.

560. No. 439 introduces the Round. For definition see the "First Reader," page 119. For manner of singing the Round see the "First Reader," page 91, footnote. Explain the use of the brace. The Round The Brace

TWENTY-EIGHTH WEEK

561. Give the "First Reader," Nos. 440–447.

TWENTY-NINTH WEEK

562. Give a review of the "First Reader," Nos. 391–447.

563. Give a review of the musical interpretation of some or all of the "First Reader," Nos. 391, 392, 397, 399, 404, 406, 411, 412, 417, 418, 423, 424, 431, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447.

THIRTIETH WEEK

Two-part Song

564. Give the "First Reader," Nos. 448–458.

THIRTY-FIRST WEEK

565. Give the "First Reader," Nos. 459–469.

THIRTY-SECOND WEEK

566. Give the "First Reader," Nos. 470–478.

THIRTY-THIRD WEEK

567. Give the "First Reader," Nos. 479–487.

Term of expression *tranquillo*

568. Give a review of *con espressione*, *con moto*, *con grazia*, *animato*, and *vivace*. Teach *tranquillo*, "tranquil, quiet."

THIRTY-FOURTH WEEK

569. Give the "First Reader," Nos. 488–498.

THIRTY-FIFTH WEEK

570. Give a review of the "First Reader," Nos. 448–498.

571. Give a review of the musical interpretation of some or all of the "First Reader," Nos. 452, 453, 458, 459, 464, 465, 470, 475, 476, 481, 486, 487, 492, 497, 498.

THIRTY-SIXTH WEEK

572. Give a general review of the "First Reader," Parts II, III, and IV.

573. Let the class arrange from this year's work several song programmes and render them. For suggestions see the following lists. For piano accompaniments see the "Teachers' Edition for Elementary Grades."

574.

1. "The Wind" . . . . . Frederic Field Bullard
   "First Reader," page 51
2. "Fancies" . . . . . George W. Veazie
   "First Reader," page 47
3. "O, Tiny Boat" . . . . . Katherine Ruth Heyman
   "First Reader," page 52
4. "Autumn Pleasures" . . . . . Beethoven
   "Teachers' Edition," page 235
5. "My Playmate" . . . . . Franz Abt
   "Teachers' Edition," page 232
6. "Autumn Winds" . . . . . Russian
   "First Reader," page 59
7. "Fairy Jewels" . . . . . Frederic Field Bullard
   "First Reader," page 55

575.

1. "King Bell" . . . . . English
   "First Reader," page 60
2. "A Christmas Song" . . . . . W. E. Appleton
   "First Reader," page 69
3. "The Little Dustman" . . . . . Brahms
   "First Reader," page 62
4. "Lullaby to an Infant Chief" . . . . . Clayton Johns
   "First Reader," page 63
5. "My Woodland" . . . . . Franz
   "Teachers' Edition," page 239
6. "The Nobody Man" . . . . . Frederic Field Bullard
   "First Reader," page 66
7. "The Owl" . . . . . Mrs. H. H. A. Beach
   "First Reader," page 73

576.

1. "My Valentine" . . . . . Isidora Martinez
   "First Reader," page 80
2. "The Wind's Song" . . . . . F. Kucken
   "First Reader," page 79
3. "Good Morning, Merry Sunshine" . . . Margaret Ruthven Lang
   "First Reader," page 78
4. "Old Glory" . . . . . A. Binzer
   "First Reader," page 76
5. "At Night" . . . . . J. Raff
   "Teachers' Edition," page 240
6. "Washington's Birthday" . . . . . Frederic Field Bullard
   "First Reader," page 81
7. "The Passing Soldiers" . . . . . C. E. Connew
   "First Reader," page 75

577.

1. "My Native Country" . . . . . Dr. J. Mainzer
   "First Reader," page 85
2. "Evensong" . . . . . F. Silcher
   "First Reader," page 86
3. "Under their Blankets of Snow" . . . . . Catherine C. Myers
   "First Reader," page 84
4. "Over the Sea" . . . . . Schumann
   "First Reader," page 81
5. "The Violet". . . . . Mozart
   "Teachers' Edition," page 245
6. "Good Night" . . . . . Mendelssohn
   "First Reader," page 83

578.

1. "Hurrah! Hurrah!" . . . . . J. Frise
   "First Reader," page 109
2. "Lullaby" . . . . . F. Bianchi
   "First Reader," page 107
3. "In a Boat". . . . . Carl Reinecke
   "First Reader," page 103
4. "When My Mother Sings" . . . . . Dvorak
   "Teachers' Edition," page 256
5. "To a Child" . . . . . Franz Bendel
   "Teachers' Edition," page 251
6. "Slumber Song" . . . . . W. W. Gilchrist
   "First Reader," page 107
7. "Flag of Our Native Land" . . . . . J. M. McLaughlin
   "First Reader," page 105

579. Brief suggested lesson programmes for any week of the fourth year, as, for example, the sixth week, §§ 512, 513, are here given.

MONDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Dictation of intervals and rhythmic types.
4. Review "First Reader," Nos. 252–256.
5. "First Reader," Nos. 262–263.

TUESDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Dictation of intervals and rhythmic types.
4. Review "First Reader," Nos. 257–261.
5. "First Reader," Nos. 264–265.

WEDNESDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.

3. Dictation of intervals and rhythmic types.
4. Musical interpretation of any preceding sight song.
5. " First Reader," Nos. 266–268.

THURSDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Dictation of intervals and rhythmic types.
4. " First Reader," No. 279.

FRIDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Review *con espressione* and give *con moto*.
4. Musical interpretation of " First Reader," No. 269.

FIFTH YEAR

SYNOPSIS

Voice Training

Vocalization of all material in this year's work.

Sight Singing

Tune. The intermediate tones, ♯1, ♯2, ♯4, ♯5, ♯6, and ♭7, in each of the nine common keys, approached and followed stepwise, always in the forms of the following melodic progressions respectively: 2 ♯12, 3 ♯23, 3 ♯45, or 5 ♯43, 6 ♯56, 7 ♯67, and 8 ♭76. The characters ×, and ♮, ♯, **633** and following.

Time. Type One represented by , **583.**

$\frac{2}{2}$ measure, **583.**

$\frac{3}{2}$ measure, **587.**

Type Four represented by , **596.**

Type Four *a* represented by , **603.**

Group Two modified represented by , **608.**

Type Four *b* represented by , **612.**

Type Four modified represented by , **617.**

Group Three modified represented by , **622.**

Type Three represented by , **625.**

Measure accents, **642.**

Computation of the time values of notes, **654.**

Relative value of the dot, **655.**

The reason for the time signature, **656.**

Musical Interpretation

Additional dynamic signs and terms: *mp*, *mf*, *f*, *ff*, **589**, *sforzando*, >, **639.** Term of expression indicating uneven *tempo*, *rallentando*, **601.** Terms of expression indicating march *tempo*, *marcato* and *marziale*, **620**, **659.** From the study of the spirit of the music and the signs and terms of musical expression, the musical interpretation of all material in this year's work.

Musical Conceptions

The more general melodic characteristics of noted and great composers of the different national schools of music are introduced in selections from musical art works and in famous instrumental themes, songs, and part songs.

There is also introduced a musical representation of eight nationalities, — German, French, Italian, English, Russian, Scandinavian, Danish, and American, — including sixty-seven composers, the more important of whom are Beethoven, Brahms, Leo Delibes, Franz, Henry F. Gilbert, Gluck, Philip H. Goepp, Henry K. Hadley, Rinaldo Hahn, Haydn, Erik Meyer-Helmund, Clayton Johns, Halfdan Kjerulf, Margaret Ruthven Lang, E. Lassen, Harvey Worthington Loomis, Mendelssohn, Mozart, Purcell, Franz Ries, Schubert, Schumann, Ludwig Spohr, A. S. Sullivan, F. Paolo Tosti, and Verdi; and forty-eight poets in song, the more important of whom are Hezekiah Butterworth, Isaac Bassett Choate, Edmund Vance Cooke, Marian Douglass, Persis Gardiner, J. G. Holland, Frank Walcott Hutt, Will S. Lord, Thomas Moore, Samuel Minturn Peck, Theodore Roberts, Christina Rossetti, John B. Tabb, E. H. Thomas, Whittier, and Ella Wheeler Wilcox.

Suggested song programmes, **668–673.**

Material

For pupil's use, the "Second Reader" entire for voice training, sight singing, musical interpretation, and musical conceptions.

For teachers' use, "Music in the Public Schools."

FIFTH YEAR

PLAN FOR THIRTY-SIX WEEKS' WORK

First Week

580. The teacher is urged to follow the "General Suggestions" on the fourth year's work, §§ 492–497, as they apply equally to both years.

581. The first twenty-seven pages of the "Second Reader" are a review of the principles presented in the preceding reader.

582. Give the "Second Reader," Nos. 1–5.

Type One represented by ♩ · $\frac{2}{2}$ measure

583. Concerning Exercise Melody No. 5 inform the class that the sight reading of $\frac{2}{2}$ measure, and $\frac{3}{2}$ measure as well, involves no new principle. Simply consider the half note, 𝅗𝅥, as Type One instead of the quarter note, ♩

584. Place on the blackboard the following:

In $\frac{2}{4}$, $\frac{4}{4}$, and $\frac{3}{4}$ measures		In $\frac{2}{2}$ and $\frac{3}{2}$ measures	
Type One is	♩	Type One is	𝅗𝅥
Double Type is	𝅗𝅥	Double Type is	𝅝
Triple Type is	𝅗𝅥.	Triple Type is	𝅝.
Type Two is	♫	Type Two is	♩ ♩
Type One rest is	𝄽	Type One rest is	𝄻

585. Give the "Second Reader," Nos. 6–16.

Second Week

586. Give the "Second Reader," Nos. 17–33.

$\frac{3}{2}$ measure

587. In No. 29 $\frac{3}{2}$ measure is introduced; see § 583.

Third Week

588. Give the "Second Reader," Nos. 34–48.

589. Review the dynamic signs *p* and *pp*. Teach *mp*, "half soft"; *mf*, "half loud"; *f*, "loud"; *ff*, "very loud"; and , *crescendo*, "gradually increasing the tone."

Dynamic signs of expression *mp, mf, f, ff*

Fourth Week

590. Give the "Second Reader," Nos. 49–61.

Fifth Week

591. Give the "Second Reader," Nos. 62–78.

Sixth Week

592. Give the "Second Reader," Nos. 79–95.

Seventh Week

593. Give the "Second Reader," Nos. 96–114.

Eighth Week

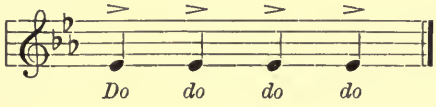
594. Give the "Second Reader," Nos. 115–134.

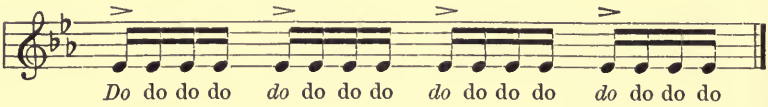
Ninth Week

595. Give the "Second Reader," Nos. 135–141.

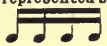
596. The Rhythmic Type Four, or, as it is briefly called in teaching, Type Four, consists of four equal tones to the beat, and in all quarter measures is represented by four sixteenth notes, thus:

597. Teach Type Four by imitation as follows:

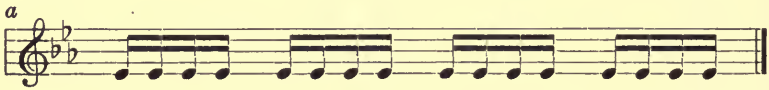
On any pitch, as e♭, with any syllable, as **do**, in exact time, sing for the class Type One four times, metronome about 69, accenting all tones equally, thus:

Ask the class to imitate this and tell what they have sung.

With the same pitch syllable and *tempo*, and the same number of beats, sing for the class four equal tones to the beat, accenting the first tone only of each beat, thus:

Ask the class to imitate this; insist that it be sung in exact time and that the first tone of each beat be accented. When this has been done correctly, inform the class that each ***do*** **do do do** is made up of four equal tones to the beat and is called Type Four.

Type Four represented by

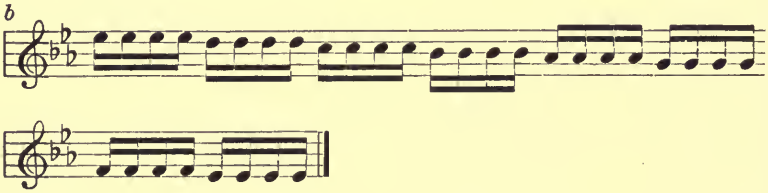


Represent Type Four in the same exercise on the blackboard, thus:

a

Tell the class that each group of notes represents Type Four and consists of four sixteenth notes.

Give the pitch of ē♭ and ask the class to sing the scale downward with Type Four for each tone, using the **sol-fa** syllables or any common syllable, as **lo͞o**. As they near the end of the exercise do not allow them to hasten the *tempo*.

When this has been sung correctly, represent it on the blackboard, thus:

b

Let the class sing Exercises *a* and *b* from the blackboard until the regular succession of Type Four has become familiar.

598. Rhythmic Dictation. Give any pitch, as ē♭, and any syllable, as **do**, and dictate the following rhythmic exercises:

Type One twice and Type Four twice.
Type One, Type Four twice, and Type One.
Type One, Type Two, Type Four, and Type One.
Type One, Type Four, Type Two, and Type One.
Type Two, Type Four, and Double Type.
Double Type, Type Four, and Type One.
Figure One, Type Four, and Type One, etc.

599. Give the "Second Reader," Nos. 142–153.

Tenth Week

Type Two in $\frac{3}{8}$ measure

600. Give the "Second Reader," Nos. 154–166.

601. Terms used to express Uneven Tempo. Teach *rallentando*, "becoming slower," and *a tempo*, "return to first rate of speed."

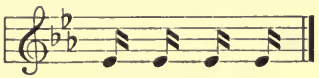
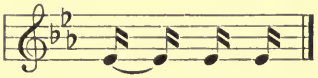
Terms of expression *rallentando, a tempo*

Eleventh Week

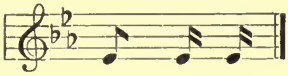
602. Give the "Second Reader," Nos. 167–170.

603. The Rhythmic Type Four *a*, or, as it is briefly called in teaching, Type Four *a*, consists of three unequal tones represented by an eighth note followed by two sixteenth notes, thus:

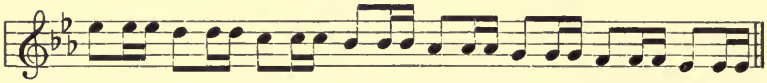
604. From Type Four develop Type Four *a* as follows:

Represent on the blackboard Type Four, thus:

Ask the class to sing it; then tie the first two notes, thus:

Ask the class to sing, joining the first two tones together. When this exercise has been sung correctly, inform them that they have sung Type Four *a*.

Type Four *a* represented by

Represent it on the blackboard, thus:

Tell the class that these notes represent Type Four *a*, and are an eighth note and two sixteenth notes.

Give the pitch of ē♭ and ask the class to sing the scale downward with Type Four *a* for each tone, using the **sol-fa** syllables, or any common syllable, as **lōō**. As they near the end of the exercise do not allow them to hasten the *tempo*. Insist that the first tone of every beat be accented.

When this has been sung correctly represent it on the blackboard, thus:

Let the class sing this exercise until the regular succession of Type Four *a* has become familiar to them.

605. Rhythmic Dictation. Give any pitch, as ē♭, and any syllable, as **do**, and dictate the following rhythmic exercises:

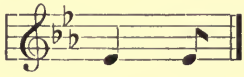
Type Four, Type Four *a*, Type Four, and Type One.
Type Two, Type Four *a*, Type Four, and Type One.
Type One, Type Four *a*, Type Four, and Type One.
Type Four *a* twice, Type Two, and Type One.
Type Two, Type Four, Type Four *a*, and Type One.
Figure One, Type Four *a*, and Type One.
Double Type, Type Four *a*, and Type Two, etc.

606. Give the "Second Reader," Nos. 171–180.

Twelfth Week

607. Give the "Second Reader," Nos. 181–190.

608. The Rhythmic Group Beat Two modified, or, as it is briefly called in teaching, Group Two modified, occurs in $\frac{6}{8}$ measure and is represented by a quarter note followed by two sixteenth notes, thus: ♩ ♬

609. From Group Two develop Group Two modified, as follows:
Represent on the blackboard Group Two, thus:

Ask the class to sing it; then expand the last eighth note into two sixteenth notes, thus:

Ask the class to sing, separating the last tone of Group Two into two equal tones, and tell them that the notes in the last exercise represent Group Two modified, and are a quarter note and two sixteenth notes.

Group Two modified represented by

610. Give the "Second Reader," Nos. 191–194.

Thirteenth Week

611. Give the "Second Reader," Nos. 195–200.

612. The Rhythmic Type Four *b*, or, as it is briefly called in teaching, Type Four *b*, consists of three unequal tones, represented by two sixteenth notes followed by an eighth note, thus:

613. From Type Four develop Type Four *b* in the same manner that Type Four *a* is developed from Type Four, § 604, except that in this type the *last* two notes of Type Four are tied instead of the first two notes.

Type Four *b* represented by

614. Give the "Second Reader," Nos. 201–211.

Fourteenth Week

615. Give the "Second Reader," Nos. 212–224.

Fifteenth Week

616. Give the "Second Reader," Nos. 225–231.

617. The Rhythmic Type Four modified, or, as it briefly called in teaching, Type Four modified, consists of two unequal tones, represented by a dotted eighth note followed by a sixteenth note, thus:

618. From Type Four develop Type Four modified in the same manner that Type Four *a* is developed from Type Four, § 604, except that in this type the first three notes of Type Four are tied instead of the first two notes.

Type Four modified represented by

619. Give the "Second Reader," Nos. 232–243.

Term of expression *marcato*

620. Teach *marcato*, "distinct, emphasized."

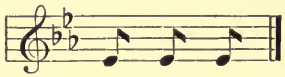
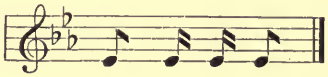
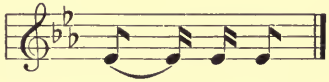
Sixteenth Week

621. Give the "Second Reader," Nos. 244–254.

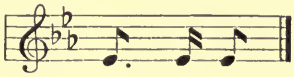
Seventeenth Week

622. The Rhythmic Group Beat Three modified, or, as it is briefly called in teaching, Group Three modified, consists of three unequal tones of $\frac{6}{8}$ measure, represented by a dotted eighth note, a sixteenth note, and an eighth note, thus:

623. From Group Three develop Group Three modified as follows:

Represent Group Three on the blackboard, thus:

Ask the class to sing it; then expand the second eighth note into two sixteenth notes, thus:

Ask the class to sing, separating the second tone of Group Two into two equal tones; then tie the notes, thus:

Group Three modified represented by

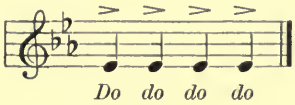
Ask the class to sing, joining the first tones together. When this exercise has been sung correctly, inform them that they have sung Group Three modified.

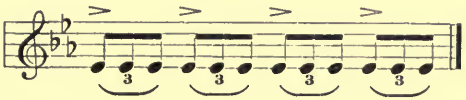
Represent it on the blackboard, thus:

Tell the class that these notes represent Group Three modified, and are a dotted eighth note, a sixteenth note, and an eighth note.

624. Give the "Second Reader," Nos. 255–259.

625. The Rhythmic Type Three, or, as it is briefly called in teaching, Type Three, consists of three equal tones to the beat, and in all quarter measures is represented by the triplet, thus:

626. Teach Type Three by imitation as follows:

On any pitch, as ē♭, and with any syllable, as **do**, in exact time, sing for the class Type One four times, metronome about 69, accenting all tones equally, thus:

Ask the class to imitate this and tell what they have sung.

With the same pitch, syllable, and *tempo*, sing for the class the same number of beats, with three equal tones to the beat, accenting the first tone only of each beat, thus:

Do do do *do* do do *do* do do *do* do do

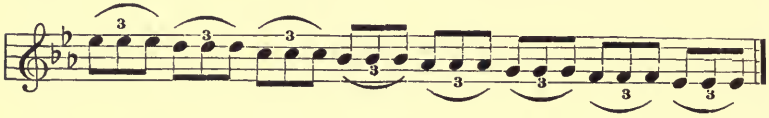
Ask the class to imitate this; insist that it be sung in exact time and that the first tone of each beat be accented. When this has been done correctly, inform the class that each ***do*** **do do** is three equal tones to the beat and is called Type Three.

Type Three represented by

Represent Type Three in the same exercise on the blackboard, thus:

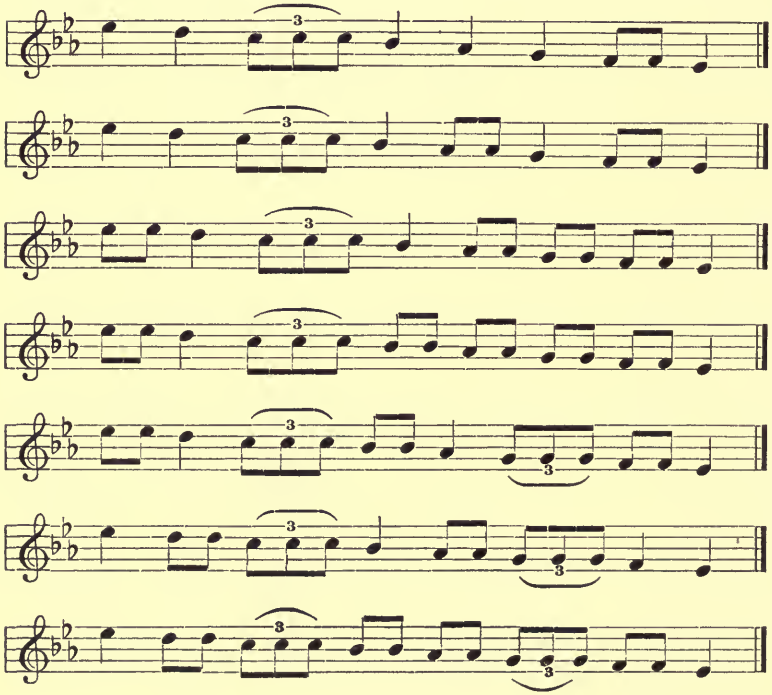
Tell the class that each group of notes represents Type Three and is a triplet.

Give the pitch of ē♭ and ask the class to sing the scale downward with Type Three for each tone, using the **sol-fa** syllables, or any common syllable, as **lōō**. As they near the end of the exercise do not allow them to hasten the *tempo*.

When this has been sung correctly, represent it on the blackboard, thus:

627. Rhythmic Dictation. Give any pitch, as ē♭, and any syllable, as **do**, and dictate the following rhythmic exercises:

Type One and Type Three.
Type One and Type Two.
Type One, Type Two, Type One, and Type Three.
Type One, Type Three, Type One, and Type Two.
Type One, Type Three, Type Two, and Type One.
Type One, Type Two, Type Three, and Type One.

628. Let the class sing the following exercises from the blackboard:



629. Give the "Second Reader," Nos. 260–268.

Eighteenth Week

630. Give a review of the "Second Reader," Parts I and II.

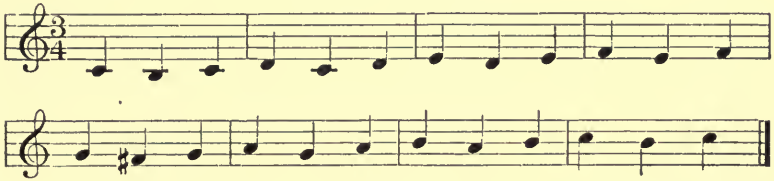
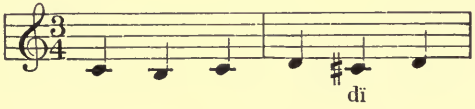
Let the class arrange several song programmes and render them. For suggestions see §§ 668–673.

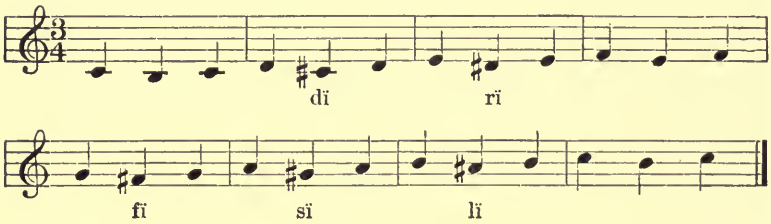
631. Call the attention of the class to the fact that when there is one sharp in the key signature it is found on $\bar{f}$; when there are two sharps in the key signature they are on $\bar{f}$ and $\bar{c}$; three sharps, on $\bar{f}$, $\bar{c}$, and $\bar{g}$; four sharps, on $\bar{f}$, $\bar{c}$, $\bar{g}$, and $\bar{d}$, and so on. **Location of sharps in the key signature**

632. Call the attention of the class to the fact that when there is one flat in the key signature it is found on $\bar{b}$; when there are two flats in the key signature they are on $\bar{b}$ and $\bar{e}$; three flats, on $\bar{b}$, $\bar{e}$, and $\bar{a}$; four flats, on $\bar{b}$, $\bar{e}$, $\bar{a}$, and $\bar{d}$, and so on. **Location of flats in the key signature**

Nineteenth Week

633. From the progression 8 7 8 as a pattern, develop the progressions 2 ♯1 2, 3 ♯2 3, 6 ♯5 6, and 7 ♯6 7, in which are the remaining intermediate sharp tones represented by ♯1, ♯2, ♯5, and ♯6 respectively, as follows: **Intermediate tones ♯1, ♯2, ♯4, ♯5, ♯6, in stepwise progression**

Place on the blackboard this exercise:

Require the class to sing the first measure and the first note of the second measure. Ask them to sing 8 7 8 on the pitch of 2 and call the tones **re di re**. When done insert the sharp and write underneath the syllable **dï**; the first two measures will appear thus:

Then require the class to sing the first two measures and the first note of the third measure, and immediately afterwards 8 7 8 on the pitch of 3, and call the tones **mï rï mï**. When done insert the sharp and write underneath the syllable **rï**.

Then require the class to sing the first five measures and the first note of the sixth measure, and continue in like manner with the remaining progressions. When these are developed the exercise will appear thus:

634. Illustrate the fact that between 3 and 4 and 7 and 8 an intermediate tone is impossible.

635. Call attention to the fact that there are but five intermediate sharps and that the syllable of each begins with the first letter of the major-scale syllable and ends with ï.

636. Give the "Second Reader," Nos. 269–280.

637. In the "Second Reader," No. 272, by using the progression 6 7 8 as a pattern, the class will learn readily the progression 3 ♯4 5.

Intermediate tone ♭7 in stepwise progression

638. In the "Second Reader," No. 277, by using the progression 5 4 3 as a pattern, the class will learn readily the progression 8 ♭7 6.

Term of expression *sforzando*, > >, *sforzando*, "with special emphasis."

639. Review dynamics *p*, *pp*, *mp*, *mf*, *f*, *ff*, and *crescendo*. Teach

Twentieth Week

640. Give the "Second Reader," Nos. 281–293.

Twenty-first Week

641. Give the "Second Reader," Nos. 294–306.

Twenty-second Week

642. Let the class now begin to use measure accents. These include the strong accent which falls on the first beat of every measure, and a weaker accent in $\frac{4}{4}$ and $\frac{6}{8}$ measures which falls on the first beat of the last half of the measure. Do not, however, allow measure accents to displace the use of the beat accent with which the class is now thoroughly familiar, and which is always most useful in sight singing. **Measure accents**

643. Give the "Second Reader," Nos. 307–320.

Twenty-third Week

644. Let the class repeat the rules learned in §§ 544, 547, substituting "any ♯" in place of "♯4" and "any ♭" in place of "♭7."

645. Give the "Second Reader," Nos. 321–332.

Twenty-fourth Week

646. Direct the class to sing a double sharp, ×, with the same tone and syllable as an intermediate ♯. **Double sharp, ×**

647. Give the "Second Reader," Nos. 333–348.

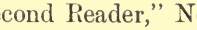
Twenty-fifth Week

648. Inform the class that the sign ♮♯ in the "Second Reader," No. 359, is a cancel for the ×. **Cancel of double sharp, ♮♯**

649. Give the "Second Reader," Nos. 349–363.

Twenty-sixth Week

650. Give the "Second Reader," Nos. 364–377.

651. Review the dynamic signs *p, pp, mp, mf, f, ff, crescendo,* and *sforzando.* Teach  , *diminuendo,* "gradually lessening the tone." **Sign of expression** ***diminuendo***

Twenty-seventh Week

652. Give the "Second Reader," Nos. 378–392.

Twenty-eighth Week

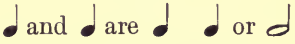
653. Give a review of the "Second Reader," Part III. Let the class arrange several song programmes and render them. For suggestions see §§ 668–673.

Computation of the time values of notes

654. Call the attention of the class to that part of their study of arithmetic which deals with the addition and subtraction of common fractions and inform them that the time values of notes in music may be added and subtracted in a similiar manner; for example:

$\frac{1}{4}$ and $\frac{1}{4}$ are $\frac{2}{4}$ or $\frac{1}{2}$

and so



Place on the blackboard the following:

= 1, or a whole note

= $\frac{1}{2}$ note

= $\frac{1}{4}$ note

= $\frac{1}{8}$ note

= $\frac{1}{16}$ note

Explain that the time value of one whole note is equal to the time values of two half notes, or four quarter notes, or eight eighth notes, or sixteen sixteenth notes.

Ask the following questions:

One half note is equal to how many quarter notes? eighth notes? sixteenth notes?

One quarter note is equal to how many eighth notes? sixteenth notes?

One eighth note is equal to how many sixteenth notes?

One quarter note and one quarter note are equal to what note? etc.

655. Place on the blackboard the following:

= $\frac{2}{4}$ and = $\frac{3}{4}$

= $\frac{2}{8}$ and = $\frac{3}{8}$

= $\frac{2}{16}$ and = $\frac{3}{16}$

Call the attention of the class to the fact that $\frac{3}{4}$, the , is one half more in time value than $\frac{2}{4}$, the ; and that $\frac{3}{8}$, the , is one half more in time value than $\frac{2}{8}$, the ; also that $\frac{3}{16}$, , is one half more in time value than $\frac{2}{16}$, the ; and therefore that a dot set after a note prolongs the time value of the note by one half. **Relative value of the dot**

656. Refer the class to any $\frac{2}{4}$ measure melody in the "Second Reader," as No. 273, and call their attention to the fact that if all notes and rests of any one measure be added, the result in time value will equal two quarter notes. This is the reason for the time signature $\frac{2}{4}$. **The reason for the time signature**

Refer the class to No. 270, and in like manner show the reason for the time signature $\frac{4}{4}$; in like manner No. 269 for $\frac{3}{4}$ time signature; No. 296 for $\frac{3}{8}$ time signature; No. 283 for $\frac{6}{8}$ time signature; No. 279 for $\frac{2}{2}$ time signature; and No. 291 for $\frac{3}{2}$ time signature.

657. Refer the class to No. 271 and require them to add that part of a measure before the first bar and that part of a measure at the end of the melody, and to notice that the result is a complete measure. Further illustrations of this are in Nos. 275, 282, 288, 298, 332, and 381. **Fragmentary measures**

Twenty-ninth Week

658. Give the "Second Reader," Nos. 393–407.

659. Give a review of *marcato*. Teach *marziale*, "in the style of a march." **Term of expression *marziale***

Thirtieth Week

660. Give the "Second Reader," Nos. 408–417.

Thirty-first Week

661. Give the "Second Reader," Nos. 418–430.

Thirty-second Week

662. Give the "Second Reader," Nos. 431–442.

Thirty-third Week

663. Give the "Second Reader," Nos. 443–455.

664. Give a review of phrasing and dynamic signs and of the terms *p, pp, mp, mf, f, ff, crescendo, diminuendo,* and *sforzando;* terms used to express even *tempo,*—*a tempo, presto, allegro, allegretto, moderato, andante, andantino,* and *lento;* term used to express uneven *tempo,*—*rallentando;* terms used to express manner and feeling,—*con grazia, con espressione, con moto, animato, tranquillo,* and *vivace;* and terms used to express march *tempo,* —*marcato* and *marziale.*

Thirty-fourth Week

665. Give the "Second Reader," Nos. 456–463.

Thirty-fifth Week

666. Give a review of the "Second Reader," Part IV. Let the class arrange several song programmes and render them. For suggestions see §§ 668–673.

Thirty-sixth Week

667. Give a general review of the "Second Reader" of the New Educational Music Readers. Let the class arrange several song programmes and render them. For suggestions see the following:

668.

1. "Heroes" . . . . . German Folk Tune
   Page 26
2. "My Mother" . . . . . E. Lassen
   Page 27
3. "Witch Hazel" . . . . . Clayton Johns
   Page 27
4. "Lullaby" . . . . . Gaelic Folk Song
   Page 23
5. "A Game of Tag" . . . . . Philip H. Goepp
   Page 24
6. "Echo Song" . . . . . Schubert
   Page 14
7. "The Mountain Peak" . . . . . Mendelssohn
   Page 22

669.

1. "Guess" . . . . . English Folk Tune
   Page 30
2. "The Jolly Whistler" . . . . . Italian Folk Tune
   Page 33
3. "The Diamond Dwarfs" . . . . . Philip H. Goepp
   Page 34
4. "An Old Time Dance" . . . . . Carlo Rossi
   Page 33
5. "Keeping Time" . . . . . C. B. Edmunds
   Page 36
6. "Ojibway Lullaby" . . . . . Benjamin Whelpley
   Page 36
7. "King Winter" . . . . . M. White
   Page 37

670.

1. "Christmas Time" . . . . . John Herman Loud
   Page 40
2. "The Snow Bird" . . . . . M. B. Willis
   Page 39
3. "The New Year" . . . . . C. B. Edmunds
   Page 42
4. "Christmas" . . . . . Mozart
   Page 42
5. "A Winter Night" . . . . . Beethoven
   Page 39
6. "The Mermaid's Home" . . . . . Sicilian Folk Song
   Page 45
7. "The Song my Mother Sings" . . . . . English Folk Tune
   Page 43

671.

1. "March — Tramp, Tramp, Tramp" . . . . . Leo Delibes
   Page 49
2. "The Snow Man" . . . . . Mozart
   Page 49
3. "The Hurdy-Gurdy Man" . . . . . Philip H. Goepp
   Page 52
4. "A Laugh" . . . . . J. Ziska
   Page 54
5. "Awake" . . . . . Franz Ries
   Page 54
6. "Little Words" . . . . . W. W. Gilchrist
   Page 48
7. "The Drummer Boy" . . . . . Harvey Worthington Loomis
   Page 56

672.

1. "The American Flag . . . . . Giuseppe Giordani
   Page 65
2. "Lullaby" . . . . . F. Remsen
   Page 63
3. "Best" . . . . . Philip H. Goepp
   Page 62
4. "The Coming of Spring" . . . . . M. White
   Page 60

5. "Flowers Asleep" . . . . . Rinaldo Hahn
Page 65
6. "Patriotism" . . . . . Haydn
Page 67
7. "A Circus Every Day" . . . . . M. B. Willis
Page 74

673.

1. "March — The Camping Party" . . . . . J. Stern
Page 87
2. "Santa Lucia" . . . . . Neapolitan Folk Song
Page 96
3. "Sailing" . . . . . F. Paolo Tosti
Page 104
4. "June" . . . . . Emil Karl Janser
Page 101
5. "Slumber Song" . . . . . Brahms
Page 108
6. "The Sandman" . . . . . L. Liebe
Page 107
7. "Vacation Song" . . . . . Verdi
Page 110

674. Brief suggested lesson programmes for any week of the fifth year, as, for example, the sixth week, § 592, are here given.

MONDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. "Second Reader," Nos. 79–81.
4. Musical interpretation of No. 79.

TUESDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Sight singing and musical interpretation, "Second Reader," Nos. 82–83.

WEDNESDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Sight singing, "Second Reader," Nos. 84–88.
4. Musical interpretation of No. 85.

THURSDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Sight singing, "Second Reader," Nos. 89–92.
4. Musical interpretation of No. 89.

FRIDAY

1. Breathing Exercise III.
2. Voice Drill XXXIX, *a*.
3. Sight singing and musical interpretation, "Second Reader," Nos. 93–95.

SIXTH YEAR

SYNOPSIS

Voice Training

Vocalization of material in this year's work.

Sight Singing

Tune. All intermediate sharps and flats in each of the nine common keys approached or followed by skips and in chromatic scale fragments.

The characters ♭♭, ♮♭, **683** and following sections.

Melodies in the minor mode, **752**.

Time. Type Three modified represented by , **709**.

$\frac{9}{8}$ measure, **711**. $\frac{12}{8}$ measure, **715**.

Figure Two represented by , **717**. $\frac{6}{4}$ measure, **722**.

Part Song. Three-part song, **749**.

Musical Forms

Definitions and illustrations of the song, the folk song, the folk tune, the German folk tune, the Italian folk tune, the Scandinavian folk tune, the Norwegian folk tune, the Hungarian folk tune, and the Scotch folk tune. Definitions of "opera," "grand opera," "comic opera," "oratorio," and "cantata," with excerpts from each.

Musical Interpretation

Additional terms of expression indicating uneven *tempo*, — *poco piu moto*, *ritardando*, and *accelerando*.

Additional terms used to express manner and feeling, — *semplice* and *dolce*.

Additional terms used to express march and dance *tempo*, — *alla marcia*, *ben marcato*, *con moto di schottische*, and *tempo di valse*.

Modifying words used in terms of expression, — *assai*, *meno*, *molto*, *non troppo*, *piu*, and *sempre*.

From the study of the spirit of the music and the signs and terms of musical expression, the musical interpretation of all material in this year's work.

Musical Conceptions

The more general harmonic characteristics of noted and great composers of the different national schools of music are introduced in selections from

famous musical art works, and in famous instrumental themes, songs, and part songs ; also the essentials of good arrangement from musical art works, namely, a true reflection of the spirit of the original in melody and harmony, a melodic progression for each and every part.

Three-part harmony is introduced.

The brilliant and varied color impression of music brought about by the effective use of the intermediate sharps and flats is exemplified.

There is introduced a musical representation of eight nationalities, — German, French, Italian, English, Swiss, Russian, Bohemian, and American, — including forty-eight composers, the more important of whom are Franz Abt, François Behr, Jacques Blumenthal, Carl Bohm, Frederic Field Bullard, G. Donizetti, G. Faure, Arthur Foote, A. R. Gaul, Gluck, Philip H. Goepp, Henry K. Hadley, J. F. Halevy, Erik Meyer-Helmund, Thomas Koschat, E. R. Kroeger, Harvey Worthington Loomis, Mendelssohn, Mozart, Ciro Pinsuti, Carl Reinecke, Joseph Rheinberger, Rossini, Schubert, Henry Smart, and Verdi ; and thirty-four poets in song, the more important of whom are William Allingham, Henry Holcomb Bennett, Sophia S. Bixby, Will Carleton, Philip Doddridge, Mary Mapes Dodge, Nathan Haskell Dole, Louis C. Elson, Gertrude E. Heath, Ella Higginson, Ray Barton Manbert, Ella Mann, Adelaide Proctor, E. H. Thomas, Isaac Watts, Carolyn Wells, and Whittier.

Suggested song programmes, **756–759**.

Material

For pupils' use, the "Third Reader" entire for voice training, sight singing, musical interpretation, and musical conceptions.

For teachers' use, "Music in the Public Schools."

SIXTH YEAR

PLAN FOR THIRTY-SIX WEEKS' WORK

First Week

675. The teacher is urged to follow the fourth-year "general suggestions" on voice training and musical interpretation, §§ 492–497, as they apply equally to the work of both years.

676. The first twenty-seven pages of the "Third Reader" consist of a review of the principles presented in the preceding readers.

Give the "Third Reader," Nos. 1–8.

Second Week

677. Give the "Third Reader," Nos. 9–13.

678. Call the attention of the class to any poem, as that of No. 13, "Bird of the Azure Wing." Ask them to read it and to notice that it is especially appropriate for singing, and may therefore be called lyric verse. Now, call their attention to another poem, as that of No. 15, "Magicians." They will observe that this poem tells a story and is therefore called narrative verse, and that Nos. 13 and 15 are melodies or tunes united with lyric or narrative verse. Hence the definition, "A melody or tune united with lyric or narrative verse is a song." **Song defined**

Third Week

679. Give the "Third Reader," Nos. 14–18.

680. Give a review of the term used to express uneven *tempo*, — *rallentando*. Teach *poco piu moto*, "somewhat faster," and *ritardando*, "slower." Give a review of the terms used to express manner and feeling, — *con grazia, con espressione, con moto, animato,* **Terms of expression *poco piu moto, ritardando***

Term of expression *semplice*

tranquillo, and *vivace*. Teach *semplice*, "simply." Refer the class to the "Third Reader," page 127, for the definition, and to No. 17 for illustration.

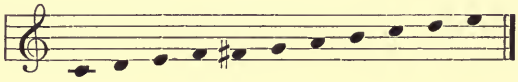
Fourth Week

681. Give the "Third Reader," Nos. 19–23.

"Opera," "grand opera," and "comic opera" defined

682. Ask the class to notice that No. 16 in last week's lesson is a selection from a comic opera and that No. 20 in this week's lesson is a selection from a grand opera, after which let them turn to the glossary of the "Third Reader," page 126, and learn the meaning of "opera," "grand opera," and "comic opera."

Fifth Week

683. Place on the blackboard the following:

Dictation of ♯4 followed or preceded skipwise

With this as a staff representation give the pitch of $\bar{\bar{c}}$ and dictate orally and from the staff, as shown in § 42 and § 193, the following phrases, which introduce in melodic progression intermediate ♯4 preceded by a step and followed by a skip, and vice versa.

5 ♯4 6 ♯4 5 3 1 5 ♯4 7 ♯4 5 5 8 5 ♯4 8 ♯4 5 5 1
5 ♯4 $\bar{2}$ ♯4 5 5 8 5 ♯4 $\bar{3}$ ♯4 5 5 8 5 ♯4 2 ♯4 5 5 1
5 ♯4 1 ♯4 5 5 3

684. For an easy introduction to each of these phrases require the class to sing the first and second, then the first and third, tones of each group; for example:

5 ♯4, 5 6, 5 ♯4 6 ♯4 5 3 1

685. Give the "Third Reader," Nos. 24–31.

Terms of expression *alla marcia, ben marcato, con moto di schottische*

686. Give a review of *marcato* and *marziale*. Teach *alla marcia*, "in the manner of a march"; *ben marcato*, "well marked"; and *con moto di schottische*, "with the movement of a schottische." Refer the class to the "Third Reader," page 127, for the definitions, and to Nos. 4, 27, and 29 for illustrations.

Sixth Week

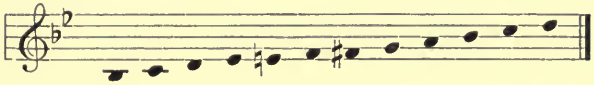
687. Give a review of the dictation of intermediate ♯4, § 683.

688. Place on the blackboard the following staff representation:

Give the pitch of $\bar{e}$ and dictate orally and from the staff the following phrases, which introduce in melodic progression intermediate ♯4 in chromatic scale fragments and intermediate ♯5 preceded by a step and followed by a skip, and vice versa.

Dictation of ♯5 followed or preceded skipwise

5 ♯4 $\underline{7}$ ♯4 5 ♯4 3 3 5 ♯4 5 4 ♯4 5 5 4 5 ♯4 4 4 3

Use the following staff representation for the remaining phrases:

6 ♯5 7 ♯5 6 3 6 6 ♯5 8 ♯5 6 3 6 6 ♯5 $\overline{2}$ ♯5 6 3 6
6 ♯5 $\overline{3}$ ♯5 6 8 6 6 ♯5 3 ♯5 6 ♯5 6

689. For an easy introduction to each of these phrases, except the chromatic scale fragments, require the class to sing the first and second, then the first and third, tones of each group; for example:

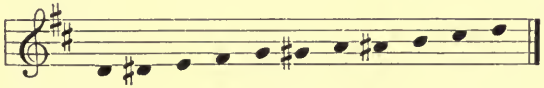
6 ♯5, 6 8, 6 ♯5 8 ♯5 6 3 6

690. Give the "Third Reader," Nos. 32–38.

Seventh Week

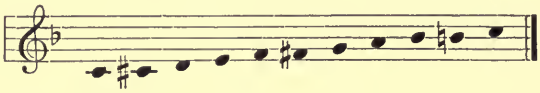
691. Give a review of the dictation of intermediate ♯4 and ♯5, §§ 683, 688.

692. Place on the blackboard the following staff representation:

Dictation of ♯1 followed or preceded skipwise

Give the pitch of $\bar{\bar{d}}$ and dictate orally and from the staff the following phrases, which introduce in melodic progression intermediate

♯5 in a chromatic scale fragment and intermediate ♯1 preceded by a step and followed by a skip, and vice versa.

6 ♯5 1 ♯5 6 3 6 3 6 ♯5 6 5 ♯5 6 2 ♯1 3 ♯1 2 3 1
2 ♯1 4 ♯1 2 3 1 2 ♯1 5 ♯1 2 3 1 2 ♯1 6 ♯1 2 5 3

Use the following staff representation for the remaining phrases:

2 ♯1 7 ♯1 2 3 1 2 ♯1 6 ♯1 2 5 1

See § 689.

693. Give the "Third Reader," Nos. 39–46.

Folk song and folk tune defined

694. Give a review of the definition of "song." Ask the class to learn the meaning of "folk song" and "folk tune." For the definition refer them to the glossary of the "Third Reader," page 126. Call their attention to the fact that the tune of No. 44 originated among the German people.

Eighth Week

695. Give a review of the dictation of intermediate ♯4, ♯5, and ♯1, §§ 683, 688, 692.

696. In this and following lessons on the dictation of intermediate tones it is suggested that there be as great a variety of keys as possible in the staff representations. No phrase, however, should be sung in a key that will carry the high tones above f̄ or the low tones below b𝄫.

Dictation of ♯2 followed or preceded skipwise

Dictate orally and from the staff the following phrases, which introduce in melodic progression intermediate ♯1, ♯2, and ♯6 in chromatic scale fragments, and intermediate ♯2 preceded by a step and followed by a skip, and vice versa.

2 ♯1 5 ♯1 2 7 1 2 ♯1 2 1 ♯1 2 3 3 ♯2 5 ♯2 3 3 1
3 ♯2 6 ♯2 3 5 1 3 ♯2 7 ♯2 3 6 5 3 ♯2 1 ♯2 3 5 8
3 ♯2 7 ♯2 3 5 1 1 3 ♯2 3 2 ♯2 3 8 5 6 ♯6 7 5 8

See § 689.

697. Give the "Third Reader," Nos. 47–53.

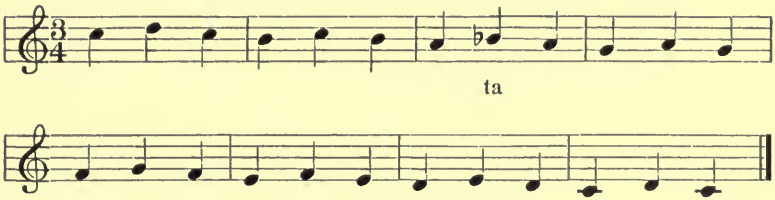
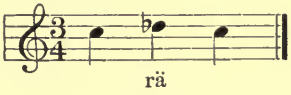
698. Give a review of terms used to express march *tempo* and dance *tempo,* — *marcato, marziale, alla marcia, ben marcato,* and *con moto di schottische.* Teach *tempo di valse,* "in the time of a waltz." Terms of expression *tempo di valse,*

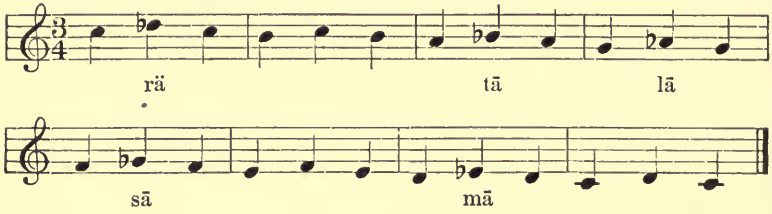
699. Give a review of terms used to express uneven *tempo,* — *rallentando* and *retardo.* Teach *accelerando,* "accelerating." *accelerando,*

700. Give a review of terms used to express manner and feeling,—*con grazia, con espressione, con moto, animato, tranquillo,* and *vivace.* Teach *dolce,* "sweet, soft." Let the class find the illustrations of these terms and learn their definitions from the glossary of the "Third Reader." *dolce*

Ninth Week

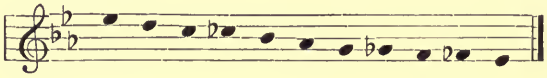
701. From the progression 3 4 3 as a pattern, develop the progressions 1 ♭2 1, 5 ♭6 5, 4 ♭5 4, and 2 ♭3 2, in which are the remaining intermediate flat tones represented by ♭2, ♭6, ♭5, and ♭3 respectively, as follows: Intermediate tones ♭2 ♭3 ♭6 ♭5 in stepwise progression

Place on the blackboard the following exercise:

Ask the class to sing 3 4 3 on the pitch of 8 and call it **do rä do.** When correctly sung, insert in the first measure of the above exercise the flat and write underneath the syllable **rä** and the first measure will appear, thus:

Then require the class to sing the first three measures and the first note of the fourth measure, and immediately after ask them to sing 3 4 3 on the pitch of 5 and call it **sol lā sol.** When correctly sung, insert the flat and write underneath the syllable **lā.**

Then require the class to sing the first four measures and the first note of the fifth measure, and continue in like manner with the remaining progressions. When these are developed the exercise will appear thus:

702. Call attention to the fact that there are but five intermediate flats, the same number as intermediate sharps, and that the syllable of each begins with the first letter of the major-scale syllable and, with one exception, ends with **ā**; the syllable of ♭2 is **rä**, to distinguish it from the syllable of 2, **rā**.

703. Inform the class that ♭5 is seldom used.

704. Place on the blackboard the following exercise:



With this as a staff representation, give the pitch of **ē♭** and dictate orally and from the staff the following phrases, which introduce in melodic progression intermediate ♭2, ♭3, and ♭6 preceded and followed by steps.

1 ♭2 1 3 4 2 1 2 ♭3 2 5 3 2 1 5 ♭6 5 5 6 7 8

705. Give the "Third Reader," Nos. 54–64.

Tenth Week

706. Give a review of intermediate sharps, §§ 683, 688, 692, 696.

Dictation of ♭7 and ♭3 followed or preceded stepwise

707. Dictate orally and from the staff the following phrases, which introduce in melodic progression intermediate ♭7 and ♭3 in chromatic scale fragments, and preceded by a step and followed by a skip, and vice versa.

6 ♭7 5 ♭7 6 5 8 6 ♭7 3 ♭7 6 5 8 6 ♭7 1 ♭7 6 5 8
6 ♭7 $\overline{2}$ ♭7 6 5 8 6 ♭7 $\overline{3}$ ♭7 6 5 8 8 7 ♭7 6 5 5 8
2 ♭3 1 ♭3 2 $\underline{5}$ 1 2 ♭3 $\underline{5}$ ♭3 2 $\underline{7}$ 1 2 ♭3 5 ♭3 2 $\underline{7}$ 1
1 2 3 3 ♭3 2 1

See § 689.

708. Give the "Third Reader," Nos. 65–73.

709. The Rhythmic Type Three modified, or, as it is briefly called in teaching, Type Three modified, consists of two unequal tones represented by the triplet, thus:

Type Three modified represented by

From Type Three develop Type Three modified in the same manner that Type Four *a* is developed from Type Four, § 603.

710. Give the "Third Reader," Nos. 74–77.

711. Inform the class that the sight reading of $\frac{9}{8}$ measure involves no new principle; that in each $\frac{9}{8}$ measure there are three groups instead of two groups, as has been the case heretofore in $\frac{6}{8}$ measure.

712. Give the "Third Reader," Nos. 78–81.

Eleventh Week

713. Give a brief review of intermediate sharps and of ♭7 and ♭3, §§ 683, 688, 692, 696, 707.

Dictate orally and from the staff the following phrases, which introduce in melodic progression intermediate ♭6 and ♭2 in chromatic scale fragments, preceded by a step and followed by a skip, and vice versa.

Dictation of ♭6 and ♭2 followed or preceded skipwise

5 ♭6 4 ♭6 5 5 3 5 ♭6 2 ♭6 5 5 1 5 ♭6 1 ♭6 5 5 3
5 ♭6 8 ♭6 5 5 3 5 ♭6 $\overline{4}$ ♭6 5 $\overline{3}$ 8 5 5 6 ♭6 5 5 8
1 ♭2 4 ♭2 1 $\underline{7}$ 1 1 1 1 3 2 ♭2 1

See note, § 689.

714. Give the "Third Reader," No. 82.

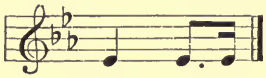
715. Inform the class that the sight reading of $\frac{12}{8}$ measure involves no new principle; that in each $\frac{12}{8}$ measure there are four groups instead of two groups, as has been the case heretofore in $\frac{6}{8}$ measure.

$\frac{12}{8}$ measure

716. Give the "Third Reader," Nos. 83–87.

717. The Rhythmic Figure Two, or, as it is briefly called in teaching, Figure Two, is two unequal tones represented by a doubly dotted quarter note followed by a sixteenth note, thus: ♩.. 𝅘𝅥𝅯

718. From Type One and Type Four modified develop Figure Two as follows:

Represent Type One and Type Four modified on the blackboard, thus:

Ask the class to sing; then tie the first two notes, thus:

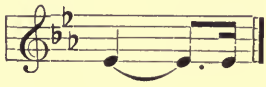
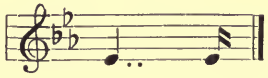
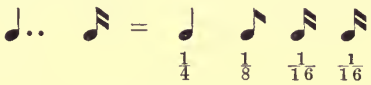



Figure Two represented by ♩.. 𝅘𝅥𝅯

Ask the class to sing, joining the first two tones together. When this has been sung correctly, inform them that they have sung Figure Two.

Represent it on the blackboard, thus:

Tell the class that these notes represent Figure Two.

Place on the blackboard



Call the attention of the class to the fact that $\frac{1}{8}$ above represents the first dot and that $\frac{1}{16}$ represents the second dot. Let the class note further that $\frac{1}{16}$ is one half of $\frac{1}{8}$, and therefore that the second dot prolongs the time value of the note by one half of the first dot.

719. Give the "Third Reader," Nos. 88–92.

Twelfth Week

720. Give a brief review of intermediate sharps, §§ 683, 688, 692, 696.

721. Give the "Third Reader," Nos. 93–99.

722. Inform the class that the sight reading of $\frac{6}{4}$ measure involves no new principle; that the reading of $\frac{6}{4}$ measure is similar to that of $\frac{6}{8}$ measure. In $\frac{6}{4}$ measure Group Three is represented by ♩ ♩ ♩, Group Two by ♩ ♩, and Group One by ♩. **$\frac{6}{4}$ measure**

723. Give the "Third Reader," Nos. 100–105.

Thirteenth Week

724. Give a brief review of intermediate flats, §§ 704, 713, 717.

725. Give the "Third Reader," Nos. 106–114.

726. Teach the following modifying words used in terms of expression: *assai*, "very"; *meno*, "less"; *molto*, "very"; *non troppo*, "not too much"; *piu*, "a little more"; and *sempre*, "always, continually." Refer the class to the "Third Reader," page 127, for the definitions. **Modifying words in terms of expression**

Fourteenth Week

727. Give the "Third Reader," Nos. 115–125.

Fifteenth Week

728. Give the "Third Reader," Nos. 126–138.

729. Give a review of all the terms and signs of expression that have been taught heretofore. In the future require the class to learn the meaning of each new term as it occurs. Refer them to the "Third Reader," page 127, for the definitions.

Sixteenth Week

730. Give the "Third Reader," Nos. 139–153.

731. Give a review of the definitions of "song," "folk song," and "folk tune." Call the attention of the class to the fact that the tune of No. 140 originated among the Italian people. **Italian folk tune**

Seventeenth Week

732. Give the "Third Reader," Nos. 154–162.

Eighteenth Week

733. Give the "Third Reader," Nos. 163–179.

NINETEENTH WEEK

734. Give the "Third Reader," Nos. 180–190.

TWENTIETH WEEK

735. Give a review of the first sixty-four pages of the "Third Reader." Let the class arrange several song programmes and render them. For suggestions see §§ 756–759.

TWENTY-FIRST WEEK

736. Give the "Third Reader," Nos. 191–203.

TWENTY-SECOND WEEK

737. Give the "Third Reader," Nos. 204–212.

"Oratorio" defined

738. Give a review of the definitions of "opera," "grand opera," and "comic opera." Ask the class to notice that No. 204 is a selection from an oratorio; then let them learn the meaning of "oratorio." Refer them to the glossary of the "Third Reader" for the definition.

TWENTY-THIRD WEEK

739. Give the "Third Reader," Nos. 213–226.

TWENTY-FOURTH WEEK

740. Give the "Third Reader," Nos. 227–243.

TWENTY-FIFTH WEEK

741. Give the "Third Reader," Nos. 244–257.

TWENTY-SIXTH WEEK

742. Give the "Third Reader," Nos. 258–274.

TWENTY-SEVENTH WEEK

743. Give the "Third Reader," Nos. 275–285.

"Cantata" defined

744. Give a review of the definition of "oratorio." Ask the class to notice that No. 276 is a selection from a cantata, and let

them learn the meaning of "cantata." Refer them to the glossary of the "Third Reader" for the definition.

Twenty-eighth Week

745. Give the "Third Reader," Nos. 286–299.

Twenty-ninth Week

746. Direct the class to sing a double flat, 𝄫, with the same tone and syllable as an intermediate flat, and inform them that the sign ♮𝄫 is a cancel for the 𝄫. Double flat, 𝄫, and its cancel, ♮𝄫

747. Give the "Third Reader," Nos. 300–310.

Thirtieth Week

748. Give a review of the "Third Reader," Part III. Let the class arrange several song programmes and render them. For suggestions see §§ 756–759.

Thirty-first Week

749. Give the "Third Reader," Nos. 311–321. Three-part song

Thirty-second Week

750. Give the "Third Reader," Nos. 322–332.

Thirty-third Week

751. Give the "Third Reader," Nos. 333–342.

Thirty-fourth Week

752. Give the "Third Reader," Nos. 343–362.

753. Give a review of the definitions of "song," "folk song," and "folk tune." Call the attention of the class to the fact that No. 346 originated among the Scandinavian people; that No. 348 originated among the Norwegian people; that No. 358 originated among the Hungarian people; and that No. 360 originated among the Scotch people. Melodies in the minor mode

Scandinavian Norwegian, Hungarian, and Scotch folk tunes

Thirty-fifth Week

754. Give a general review of the "Third Reader," Part IV.

Thirty-sixth Week

755. Give a general review of the "Third Reader" entire. Let the class arrange several song programmes and render them. For suggestions see the following:

756.

1. "The Willow Nook" . . . . . S. Hoffer
   Page 102
2. "Bird of the Azure Wing" . . . . . C. B. Edmunds
   Page 6
3. "When the Little Children Sleep" . . . . . Carl Reinecke
   Page 12
4. "Music Everywhere" . . . . . M. White
   Page 14
5. "Night" . . . . . Franz Abt
   Page 26
6. "The Flag Goes By" . . . . . C. E. Connew
   Page 17
7. "Good-Night Song of the River" . . . . . Mozart
   Page 8

757.

1. "The Blacksmith" . . . . . F. Remsen
   Page 35
2. "Memorial Day" . . . . . M. White
   Page 32
3. "The Moon Boat" . . . . . M. Lansen
   Page 34
4. "Mother Love" . . . . . Harvey Worthington Loomis
   Page 30
5. "Forward" . . . . . L. Edwards
   Page 36
6. "In the Forest" . . . . . Joseph Rheinberger
   Page 47
7. "The Patriot of Bunker Hill" . . . . . Verdi
   Page 39

758.

1. "In the Apple Tree" . . . . . Italian Folk Tune
   Page 63
2. "Flowing Tide" . . . . . J. F. Halevy
   Page 74
3. "The Sea Bird" . . . . . Emil Karl Janser
   Page 77
4. "One By One" . . . . . Philip H. Goepp
   Page 81
5. "Fairy Sleep" . . . . . R. Radecke
   Page 82

6. "Dreamland" . . . . . François Behr
Page 84
7. "At Eventide" . . . . . Carl Bohm
Page 73

759.

1. "Peace" . . . . . Thomas Koschat
Page 95
2. "The Pioneer" . . . . . A. Fesca
Page 70
3. "But the Lord is Mindful" . . . . . Mendelssohn
Page 68
4. "The Fairies' Invitation" . . . . . Rossini
Page 98
5. "By the Firelight" . . . . . Verdi
Page 103
6. "Boating" . . . . . J. Blumenthal
Page 60
7. "The American Flag" . . . . . German Folk Tune
Page 66

760. Brief suggested lesson programmes for any week of the sixth year, as, for example, the sixth week, §§ 687–690, are here given.

MONDAY

1. Breathing Exercise III.
2. Vocalization.
3. Review dictation of ♯4, § 683.
4. Sight singing, No. 32.
5. Musical interpretation, No. 29.

TUESDAY

1. Breathing Exercise III.
2. Vocalization.
3. Dictation of ♯4, § 688.
4. Sight singing, Nos. 33–35.
5. Musical interpretation, No. 32.

WEDNESDAY

1. Breathing Exercise III.
2. Vocalization.
3. Sight singing, No. 35.

THURSDAY

1. Breathing Exercise III.
2. Vocalization.
3. Dictation of ♯5, § 688.
4. Sight singing, Nos. 36–37.

FRIDAY

1. Breathing Exercise III.
2. Vocalization.
3. Review dictation of ♯4 and ♯5, § 688.
4. Sight singing, No. 38.
5. Musical interpretation, No. 35.

SEVENTH YEAR

SYNOPSIS

Voice Training

Vocalization of all material in this year's work.

Sight Singing

Tune. The intermediate sharps and flats approached and followed by skips, **765** and following sections.

The circle of keys completed, **784** and following sections.

The minor mode in contrast with the major mode, **802**.

Part Song. The great staff and the F clef, **831** and following sections.

Musical Forms

Definitions and illustrations of "English folk tune," "Irish folk song," and "Welsh folk song." Definitions of "opera comique," "romantic opera," "incidental music," "sonata," and "symphony," with excerpts from each.

Musical Interpretation

From a study of the spirit of the music and the signs and terms of musical expression, the musical interpretation of all material in this year's work.

Musical Conceptions

The more specific melodic and harmonic characteristics of noted and great composers of the different national schools of music are introduced in selections from famous musical art works, and in famous instrumental themes, songs, and part songs; the more specific characteristics of folk songs of different countries; the light-and-shade impressions of music brought about by the effective contrast of the major and minor modes.

There are introduced also a musical representation of nine nationalities, — German, French, Italian, English, Russian, Hungarian, Swiss, Scandinavian, and American, — including sixty-three composers, the more important of whom are Bach, Beethoven, Bizet, Cecile Chaminade, G. Donizetti, Julius Eichberg, W. W. Gilchrist, Benjamin Godard, Gounod, A. E. M. Gretry, Henry K. Hadley, Handel, J. L. Hatton, Haydn, Harry L. Heartz, Liszt, Harvey Worthington Loomis, Mendelssohn, Meyerbeer, Mozart, J. Offenbach, Palestrina, Ciro Pinsuti, Rossini, Schubert, Schumann, Henry Smart, Ludwig Spohr, R. Strauss, A. S. Sullivan, and Weber; and thirty-four poets in song, the more important of whom are Sarah F. Adams,

William Allingham, Abbie Farwell Brown, Bryant, W. E. Doane, Elizabeth Lincoln Gould, Heine, Holmes, Longfellow, Thomas Moore, Tennyson, Thackeray, and Whittier.

In the New Educational Music Readers good melody is always present. In the part songs it appears in the middle parts and bass as well as in the soprano.

Harmony by nature is inseparable from melody, and the natural grouping of voices in the upper grades is conducive to good harmonic singing. As harmony increases in amount, however, melody does not give way to it or decrease, for to a great extent the part songs are an interweaving of melodies. Thus any part that is suitable in range for the pupil to sing, is inherently attractive, fixes in his mind the essentials of good music, and develops in him the power of musical discrimination.

Elementary Harmony

Interval, half step, step, scale building, and resulting signatures, **788** and following sections.

Suggested song programmes, **840–843**.

Material

For pupils' use, the "Fourth Reader" entire for voice training, sight singing, musical interpretation, and musical conceptions.

For teachers' use, "Music in the Public Schools."

SEVENTH YEAR

PLAN FOR THIRTY-SIX WEEKS' WORK

General Suggestions

761. It must be remembered that good voice production is necessary to good musical interpretation; therefore the teacher is urged to follow the "General Suggestions" on voice training given in §§ 493–494.

762. Through this and the next grade it is well to be on the watch for individual cases of the boy's changing voice, and, when discovered, to exercise care in their treatment. Specially prepared arrangements of music will be found in the "Fourth Reader" and "Fifth Reader," to suit these adolescent or bass voices.

763. By this time the pupil has become accustomed to study intelligently the spirit of the music which he reads. This will help him greatly in interpreting. So far as terms and signs of expression are concerned let him follow them as he sings at sight. Give him to understand that, at his first trial of a piece of music, he should render it as expressively as possible.

First Week

764. The first twenty-seven pages of the "Fourth Reader" contain a review of the principles presented in the preceding readers.

765. Give the pitch of $\bar{f}$ and dictate from the staff the following phrases, which introduce in melodic progression intermediate $\flat 7$ preceded and followed stepwise and intermediate $\flat 6$ preceded and followed skipwise. For explanation of staff dictation and staff presentation for intermediate sharps and flats see §§ 877, 879.

Dictation of $\flat 6$ followed and preceded skipwise

5 4 5 then to the same tones 8 ♭7 8 then 8 8 7 8 ♭7 8 5 8
8 5 ♭6 8 5 5 8. 8 5 ♭6 8 ♭6 5 8 5 8 ♭6 8 5 7 8
8 8 ♭7 8 6 8 ♭6 8 5 7 2 4 3 1 1

766. Give the "Fourth Reader," Nos. 1–6.

Second Week

Dictation of ♯4 and ♯5 preceded and followed skipwise

767. Give any suitable pitch and dictate from the staff the following phrases, which introduce in melodic progression intermediate ♯4 and ♯5 preceded and followed skipwise.

5 6 ♯4 6 5 3 1 5 7 ♯4 7 6 5 8 5 8 ♯4 8 5 5 1
5 $\bar{2}$ ♯4 $\bar{2}$ 7 5 8 1 3 5 then to the same tones 3 ♯5 7 $\bar{2}$ 8 7 6

768. Give the "Fourth Reader," Nos. 7–10.

Third Week

769. Give any suitable pitch and dictate from the staff the following phrases, which introduce in melodic progression intermediate ♯4 and ♯5 preceded and followed skipwise.

5 $\bar{3}$ ♯4 $\bar{3}$ $\bar{2}$ 5 8 5 2 ♯4 2 5 3 1 5 1 ♯4 1 5 5 3
5 $\underline{7}$ ♯4 $\underline{7}$ 5 ♯4 3 6 7 ♯5 7 8 7 6

770. Give the "Fourth Reader," Nos. 11–12.

Fourth Week

771. Dictate from the staff the following phrases, which introduce in melodic progression intermediate ♯5 preceded and followed skipwise.

6 8 ♯5 8 7 3 6 6 $\bar{2}$ ♯5 $\bar{2}$ 8 7 6 6 $\bar{3}$ ♯5 $\bar{3}$ 8 7 6
6 3 ♯5 3 6 ♯5 6 6 1 ♯5 1 6 ♯5 6

772. Give the "Fourth Reader," Nos. 13–15.

English folk tune

773. Give a review of the definitions of "song," "folk song," and "folk tune." Call the attention of the class to the fact that the tune of No. 13 originated among the English people.

Fifth Week

774. Dictate from the staff the following phrases, which introduce in melodic progression intermediate ♯1 preceded and followed skipwise.

Dictation of ♯1 preceded and followed skipwise

1 3 ♯1 3 2 3 1 2 4 ♯1 4 2 3 1 2 5 ♯1 5 2 3 1
2 6 ♯1 6 5 3 1 2 7 ♯1 7 2 5 1

775. Give the "Fourth Reader," Nos. 16–19.

776. Give a review of the definitions of "opera," "grand opera," and "comic opera."

Sixth Week

777. Dictate from the staff the following phrases, which introduce in melodic progression intermediate ♯2 preceded and followed skipwise.

Dictation of ♯2 preceded and followed skipwise

1 6 ♯1 6 2 5 1 1 5 ♯1 5 2 3 1 3 5 ♯2 5 3 5 1
3 6 ♯2 6 5 3 1 3 7 ♯2 7 5 ♯4 3

778. Give the "Fourth Reader," Nos. 20–24.

Seventh Week

779. Dictate from the staff the following phrases, which introduce in melodic progression intermediate ♭7 preceded and followed skipwise.

Dictation of ♭7 preceded and followed skipwise

3 1 ♯2 1 3 5 1 3 7 ♯2 7 3 ♯2 3 6 5 ♭7 5 6 5 8
6 3 ♭7 3 6 ♯5 6 6 1 ♭7 1 6 5 8

780. Give the "Fourth Reader," Nos. 25–27.

Eighth Week

781. Dictate from the staff the following phrases, which introduce in melodic progression intermediate ♭3 preceded and followed skipwise.

Dictation of ♭3 preceded and followed skipwise

6 2 ♭7 2 6 5 8 6 3 ♭7 3 6 ♯5 6 3 1 ♭3 1 2 7 1
3 5 ♭3 5 2 5 1 3 5 ♭3 5 2 5 1

782. Give the "Fourth Reader," Nos. 28–32.

Ninth Week

Dictation of ♭6 and ♭2 preceded and followed skipwise

783. Dictate from the staff the following phrases, which introduce in melodic progression intermediate ♭6 and ♭2 preceded and followed skipwise.

5 4 ♭6 4 5 4 3	5 2 ♭6 2 5 3 1	5 1 ♭6 1 5 4 3
5 8 ♭6 8 5 7 8	5 $\overline{4}$ ♭6 $\overline{4}$ $\overline{3}$ 5 8	1 4 ♭2 4 1 1 1

Circle of keys completed

784. Give the "Fourth Reader," Nos. 33–37.

Tenth Week

785. Give the "Fourth Reader," Nos. 38–43.

"Opera comique" and "romantic opera" defined

786. Give a review of the definitions of "opera," "grand opera," and "comic opera." Ask the class to learn the meanings of "opera comique" and "romantic opera." Refer them to the glossary of the "Fourth Reader" for the definitions.

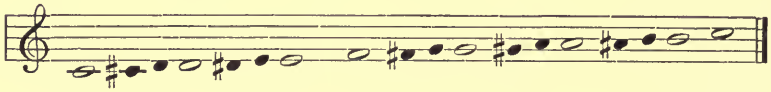
Eleventh Week

787. Give a review of the "Fourth Reader," Parts I and II. Let the class arrange several song programmes and render them. For suggestions see §§ 840–843.

788. Teach scale building and the development of signatures as follows:

Interval

789. Illustrate an interval by asking the class to sing any two tones of the scale, as 1–3. Inform them that they have sung an interval and give the definition as the difference in pitch between two tones.

Place on the blackboard the following:

Ask the class to notice that the whole notes represent the scale and that the intervals of 3–4 and 7–8 are the only intervals of the scale so small that an intermediate tone is impossible. Inform them that these two intervals are called half steps and define them as the smallest intervals in music.

Half step

Show the class that the interval from 1 to ♯1 is similar to the interval 3–4 and is therefore a half step; also, that the interval

♯1–2 is similar to the interval 3–4 and is therefore a half step; hence that the interval 1–2 is two half steps, or a step. In like manner show them that the intervals 2–3, 4–5, 5–6, and 6–7 are each steps. **Step**

790. Let the class now give the intervals of the ascending scale in order, thus:

From 1 to 2 a step, from 2 to 3 a step, from 3 to 4 a half step, from 4 to 5 a step, from 5 to 6 a step, from 6 to 7 a step, from 7 to 8 a half step. **The fixed rule of the major scale ascending**

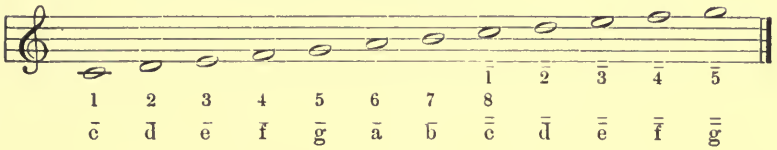
Name this "the fixed rule of the major scale ascending," and let the class repeat it until it is thoroughly mastered.

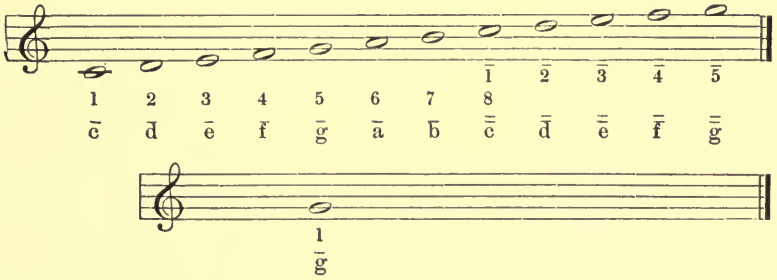
791. Call the attention of the class to the fact that from 1 to ♯1 is a half step, and that therefore a sharp represents a pitch a half step higher than the staff degree on which it occurs. **Function of a sharp**

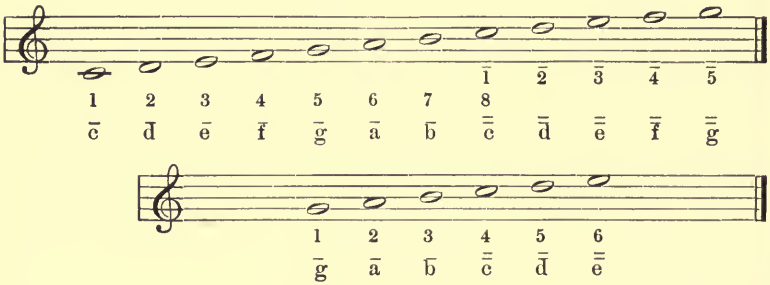
792. In like manner show the class that a flat represents a pitch a half step lower than the staff degree on which it occurs. **Function of a flat**

793. Inform the class that an open staff, that is, a staff with no signature, represents the major scale of C.

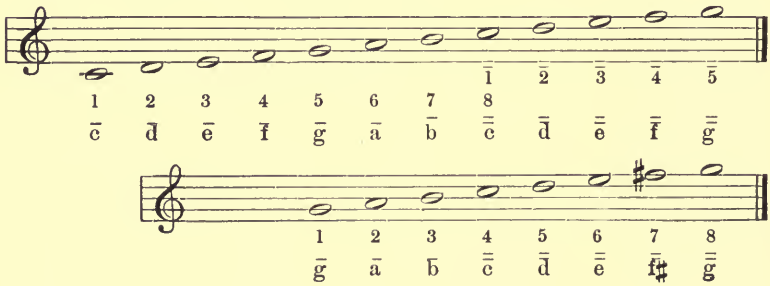
Place it on the blackboard, extended, thus:



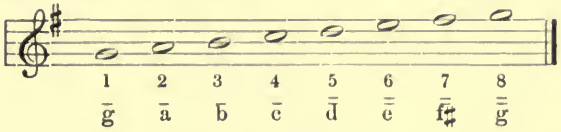
On another staff below this let the class begin with 1 on g, and by applying the fixed rule of the major scale ascending, § 790, build the scale of G. Let the g of the lower staff come directly under the g of the upper staff, thus: **Building the scale of G**

so that a comparison of the scale being built with the open staff may be made readily at every interval.

As they proceed the class will discover that the intervals of the new scale will be similar to those of the open staff until the seventh tone, $\bar{\bar{f}}$, of the new scale is reached, thus:

Developing the signature one sharp

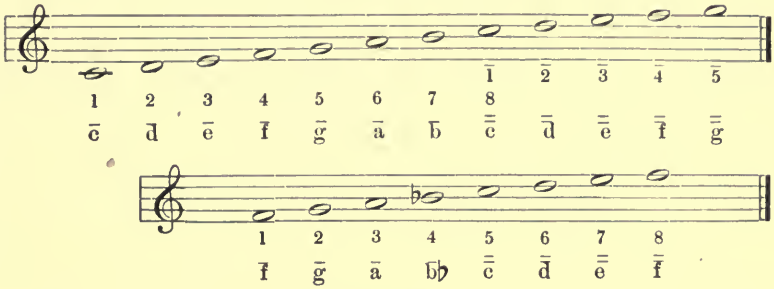
Here they will find that $\bar{\bar{f}}$ of the open staff is a half step too low for the interval of the new scale 6–7, which should be a step, and also for the interval 7–8, which should be a half step. To make both of these intervals correct, inform the class that it will be necessary to substitute for $\bar{\bar{f}}$ a pitch one half step higher, which is $\bar{\bar{f}}\sharp$. This will add a half step to **e–f**, thus making it the required interval of a step, 6–7, and at the same time take a half step from **f–g**, thus making it the required interval of a half step, 7–8.

Supply the notes and sharp, thus:

Inform the class that the sharp, instead of always being written before every note on **F**, is placed at the beginning of the staff on $\bar{\bar{f}}$ as a sign or signature of the scale or key of **G**.

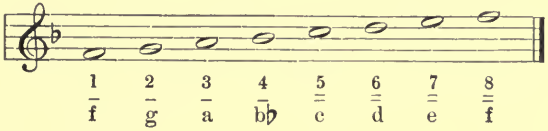
Erase the sharp before the note and write it as the signature, thus:



794. In a manner similar to § 793, let the class begin with 1 on f, and by applying the fixed rule of the major scale ascending, § 790, build the scale of **F**. **Building the scale of f**

When built below the open staff it will appear thus:

From this they will have discovered that b of the open staff must be flat in order to make, in the new scale, the interval 3–4 a half step and the interval 4–5 a step. **Developing the signature one flat**

Erase the flat before the note and write it as the signature, thus:



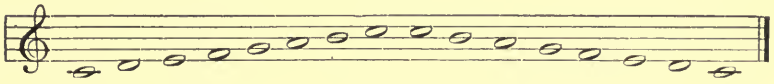
Twelfth Week

795. Teach the minor mode as follows:

Give the pitch of c and ask the class to sing the scale ascending and descending.

Inform them that they have sung the scale of **C** major. **Major key**

Place it on the blackboard, thus:

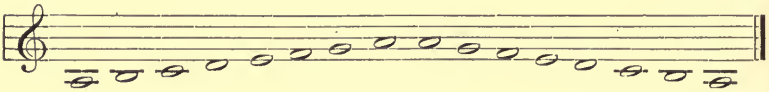


With the same pitch dictate orally 6 7 1 2 3 4 5 6, 6 5 4 3 2 1 7 6.

Minor key

Inform them that they have sung a scale of **A** minor.

Place it on the blackboard, thus:



Ask the class to notice that the minor scale begins on 6 and takes its name, **A** minor, from the pitch on which it begins, **A**; also that the scale of **A** minor is like the scale of **C** major in signature.

Relative minor

796. Inform the class that the key of **A** minor is the relative minor of **C** major, and that every major key has a relative minor key, beginning on 6 of the major scale, and that the minor key takes its name from the pitch name on which it begins. State as an illustration that one sharp is the signature of **G** major and **E** minor; also that one flat is the signature of **F** major and **D** minor, etc.

Natural form of the minor

797. Inform the class that there are three forms of the minor scale, and that the one sung above is called the natural form, which is but little used.

Major mode

Minor mode

798. State to the class that music in any major key is said to be in the major mode, and that music in any minor key is said to be in the minor mode.

Melodic form of the minor

799. Teach the melodic form of the minor scale as follows:

Ask the class to sing any melody in the minor mode, as the lower staff of No. 44 of the "Fourth Reader." Then ask them to sing the first minor scale on page 153. Direct their attention to the fact that in melodic progression the minor scale just sung is similar to the melody in No. 44; therefore name it "the melodic form of the minor scale." Ask them to notice also that in this scale **f** and **g**, the 6th and 7th degrees of the minor scale, are each sharp ascending and natural descending.

Harmonic form of the minor

800. Illustrate the harmonic form of the minor scale as given in the "Fourth Reader," page 152.

801. Give the "Fourth Reader," Nos. 44–51.

802. Let the class sing No. 45 of the "Fourth Reader," and notice that in the first two measures there is a short theme or tune in

the major mode, while contrasted with it in the second and third measures there is a similar theme or tune in the minor mode. Again, let the class sing No. 47 of the "Fourth Reader," and notice that there is a theme or tune in the major mode similar to the opening theme or tune of No. 48, which is in the minor mode, and so on.

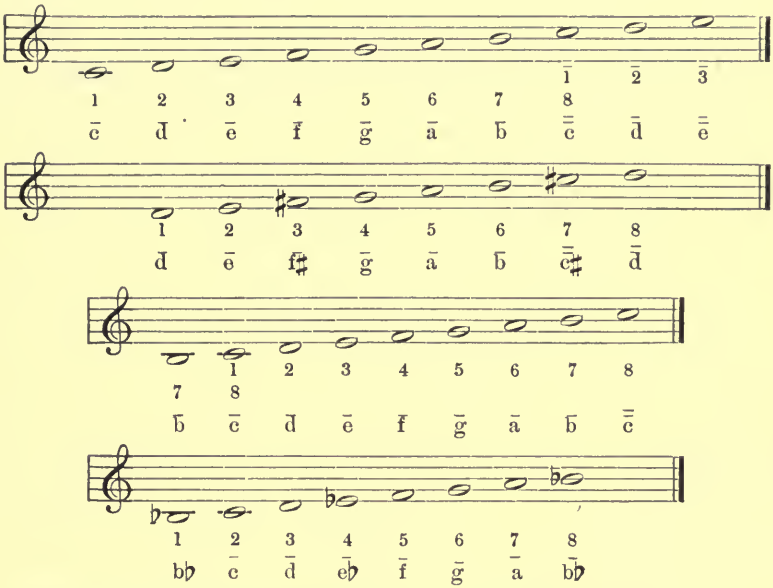
Minor mode in contrast with the major mode

Thirteenth Week

803. Give the "Fourth Reader," Nos. 52–56.

Fourteenth Week

804. Let the class proceed as in §§ 793, 794, and build the scales and develop the signatures of **D** major and **B♭** major. In comparison with the open staff, these scales when completed will appear thus:

Scale building of D major and B♭ major

805. Give the "Fourth Reader," Nos. 57–62.

Fifteenth Week

806. Let the class proceed as in § 793 and build the scale and develop the signature of **A** major. See § 897.

Scale building of A major

807. Give the "Fourth Reader," Nos. 63–68.

"Incidental music" defined

808. Ask the class to learn the meaning of "incidental music." Refer them to the glossary of the "Fourth Reader" for the definition.

Sixteenth Week

Scale building of E♭ major and E major

809. Let the class proceed as in §§ 793, 794, and build the scales and develop the signatures of **E♭** major and **E** major. See §§ 904, 898.

810. Explain to the class that a double sharp, ×, represents a pitch a half step higher than the sharp staff degree on which it occurs; also, that a double flat, ♭♭, represents a pitch a half step lower than the flat staff degree on which it occurs.

811. Give the "Fourth Reader," Nos. 69–75.

Seventeenth Week

Scale building of A♭ major, B major, and D♭ major

812. Let the class proceed as in §§ 793, 794, and build the scales and develop the signatures of **A♭** major, **B** major, and **D♭** major. See §§ 905, 899, 906.

813. Give the "Fourth Reader," Nos. 76–80.

Eighteenth Week

Scale building of F major, G♭ major, C♯ major, and C♭ major

814. Let the class proceed as in §§ 793, 794, and build the scales and develop the signatures of **F** major, **G♭** major, **C♯** major, and **C♭** major. See §§ 902, 907, 901, 908.

815. Give the "Fourth Reader," Nos. 81–89.

"Sonata" and "symphony" defined

816. Ask the class to learn the meanings of "sonata" and "symphony." Refer them to the glossary of the "Fourth Reader" for the definitions.

Nineteenth Week

817. Give a review of the "Fourth Reader," Part III.

818. Let the class arrange several song programmes and render them. For suggestions see §§ 840–843.

Twentieth Week

819. Give the "Fourth Reader," Nos. 90–91.

TWENTY-FIRST WEEK

820. Give the "Fourth Reader," Nos. 92–95.

TWENTY-SECOND WEEK

821. Give the "Fourth Reader," Nos. 96–98.

TWENTY-THIRD WEEK

822. Give the "Fourth Reader," Nos. 99–101.

TWENTY-FOURTH WEEK

823. Give the "Fourth Reader," Nos. 102–103.

TWENTY-FIFTH WEEK

824. Give the "Fourth Reader," Nos. 104–105.

TWENTY-SIXTH WEEK

825. Give the "Fourth Reader," Nos. 106–109.

TWENTY-SEVENTH WEEK

826. Give the "Fourth Reader," Nos. 110–111.

TWENTY-EIGHTH WEEK

827. Give the "Fourth Reader," Nos. 112–113.
Give a review of the definition of "oratorio."

TWENTY-NINTH WEEK

828. Give the "Fourth Reader," Nos. 114–116.

THIRTIETH WEEK

829. Give the "Fourth Reader," Nos. 117–121.

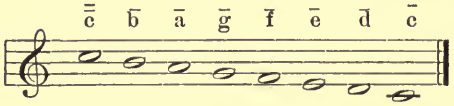
THIRTY-FIRST WEEK

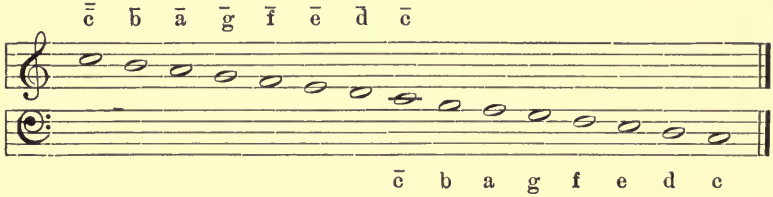
830. Give a review of the "Fourth Reader," Part IV. Let the class arrange several musical programmes and render them. For suggestions see §§ 840–843.

THIRTY-SECOND WEEK

831. Illustrate the great staff and **F** clef as follows:

Give the pitch of $\bar{\bar{c}}$ and ask those of the class who sing soprano to sing the scale descending; then write it on the blackboard, thus:



Now ask the class to sing the scale descending from the pitch of $\bar{c}$. Write it on the blackboard under the scale already written, thus:

Great staff

832. Explain to the class that these two staves combined are called the great staff. In the upper staff the clef is called the **G** clef because it encircles the line representing the pitch of **G**. In the lower staff the clef encircles the line representing the pitch of **F**. This is further emphasized by two dots, one on each side of the **F** line. Therefore name it "the **F** clef."

F clef

Let the class study the great staff and learn the keynote and position of 1 in different keys from the **F** clef, in the "Fourth Reader," page 128 and following.

833. Give the "Fourth Reader," Nos. 122–143.

Irish folk song

834. Give a review of the definitions of "song," "folk song," and "folk tune." Call the attention of the class to the fact that No. 139 originated among the Irish people.

THIRTY-THIRD WEEK

835. Give the "Fourth Reader," Nos. 144–147.

Give a review of the definitions of "opera," "grand opera," "comic opera," "opera comique," "romantic opera," and "incidental music."

Thirty-fourth Week

836. Give the "Fourth Reader," Nos. 148–151.

837. Give a review of the definitions of "oratorio," "cantata," "sonata," and "symphony." Call the attention of the class to the fact that No. 150 originated among the Welsh people. Welsh folk song

Thirty-fifth Week

838. Give a review of the "Fourth Reader," Part V.

Thirty-sixth Week

839. Give a review of the "Fourth Reader" entire.

Let the class arrange several musical programmes and render them. For suggestions see the following selections from the "Fourth Reader":

840.

1. "Autumn Woods" . . . . . A. S. Sullivan
   Page 2
2. "Where Would I Be?" . . . . . Karl Zöllner
   Page 3
3. "Wind in the Trees" . . . . . M. Lansen
   Page 11
4. "The Light-Hearted Fairy" . . . . . C. B. Edmunds
   Page 13
5. "The Victory at Saratoga" . . . . . Meyerbeer
   Page 15
6. "Evening Song" . . . . . Mozart
   Page 16
7. "The Summer Night" . . . . . J. F. Nesmüller
   Page 19
8. "A Life Lesson" . . . . . Schumann
   Page 18

841.

1. "The March of the Masqueraders" . . . . . A. S. Sullivan
   Page 30
2. "Sunset" . . . . . Schubert
   Page 21
3. "To the Whip-poor-will" . . . . . Elemér Szentirmay
   Page 22
4. "My Rose" . . . . . Luigi Caracciolo
   Page 22
5. "Stars of the Summer Night" . . . . . I. B. Woodbury
   Page 9
6. "The Weather Vane" . . . . . Oskar Strauss
   Page 7
7. "The Four Seasons" . . . . . Haydn
   Page 32

842.

1. "Hymn to Our Country" . . . . . German Folk Tune
   Page 35
2. "Silent Night" . . . . . Fr. Gruber
   Page 14
3. "A Foot-ball Song" . . . . . English Folk Tune
   Page 10
4. "Russian Lullaby" . . . . . N. Bachmetieff
   Page 37
5. "The Spanish Gypsy" . . . . . A. Saleza
   Page 40
6. "The Whistler" . . . . . G. Schleiffarth
   Page 43
7. "The Brook" . . . . . H. Clough-Leighter
   Page 106

843.

1. "Robert of Lincoln" . . . . . Henry K. Hadley
   Page 68
2. "My Mother" . . . . . Thomas Koschat
   Page 70
3. "I Waited for the Lord" . . . . . Mendelssohn
   Page 78
4. "A Lesson in Giving" . . . . . Cecile Chaminade
   Page 87
5. "Spring" . . . . . Gounod
   Page 99
6. "Slumber Song of the River" . . . . . Benjamin Godard
   Page 103
7. "My Heart Ever Faithful" . . . . . Bach
   Page 107

844. Brief suggested lesson programmes for any week of the seventh year, as, for example, the sixth week, §§ 777, 778, are here given.

MONDAY

1. Breathing Exercise III.
2. Vocalization.
3. Review of the fifth week's dictation of intermediate tones.
4. Review dictation of Type Two, Type Three, Type Four modified, and Figure One.
5. Sight singing, No. 20, to the sign "Fini."
6. Musical interpretation, No. 19.

TUESDAY

1. Breathing Exercise III.
2. Vocalization.
3. Dictation of ♯1.
4. Sight singing, Nos. 20, 21.
5. Musical interpretation, No. 20.

WEDNESDAY

1. Breathing Exercise III.
2. Vocalization.
3. Dictation of ♯1 and ♯2
4. Sight singing, No. 22.
5. Musical interpretation, No. 20.

THURSDAY

1. Breathing Exercise III.
2. Vocalization.
3. Dictation of ♯2.
4. Sight singing, page 19 only.
5. Musical interpretation, No. 22.

FRIDAY

1. Breathing Exercise III.
2. Vocalization.
3. Review dictation of ♯1 and ♯2.
4. Sight singing, page 20.
5. Musical interpretation, Nos. 19, 20, 22.

EIGHTH YEAR

SYNOPSIS

Voice Training

Vocalization of such material in this year's work as is necessary to improve the tone quality.

Sight Singing

Four-part songs.

Musical Forms

Many additional vocal and instrumental forms. See also pages **224–231** of the "Fifth Reader."

Musical Biographies

The biographies of twenty-eight great composers: Palestrina, Purcell, Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber, Rossini, Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Liszt, Wagner, Verdi, Franz, Gounod, Rubinstein, Brahms, Saint-Saens, Bizet, Tchaikovsky, Grieg, Puccini, and Richard Strauss.

Musical Interpretation

From a study of the spirit of the music, combined with the study of the signs and terms of musical expression, the musical interpretation of all material in this year's work.

Musical Conceptions

The more specific harmonic and melodic characteristics of noted and great composers of the different national schools of music are introduced in more elaborate selections from famous musical art works, and in more elaborate famous instrumental themes, songs, and part songs.

Four-part harmony is introduced. There is introduced also a musical representation of twelve nationalities, — German, French, Italian, English, Swiss, Polish, Irish, Russian, Scandinavian, Scotch, Danish, and American, including fifty-two composers, the more important of whom are Franz Abt, Adolphe C. Adam, Bach, Joseph Barnby, Beethoven, Bizet, Chopin, Stephen C. Foster, W. W. Gilchrist, Karl Goldmark, L. Gottschalk, Gounod, Grieg, Henry K. Hadley, Handel, Haydn, Ed. Jakobowski, Paul Lacome, E. Lassen, Harvey Worthington Loomis, Mendelssohn, A. Messager, J. L. Molloy, Mozart, J. R. Planquette, Rossini, Rubinstein,

Schubert, Schumann, Henry Smart, John Stainer, A. S. Sullivan, Ambroise Thomas, Verdi, Wagner, W. V. Wallace, and Weber; and thirty-two poets in song, the more important of whom are Alfred Bell, H. Bonar, Abbie Farwell Brown, G. W. Doane, Nathan Haskell Dole, William Duthie, Louis C. Elson, Elizabeth Lincoln Gould, Robert Grant, Reginald Heber, James Hogg, Horace, Longfellow, Mrs. Emily Huntington Miller, Thomas Moore, Clinton Scollard, Shakespeare, Nixon Waterman, F. E. Weatherley, Charles Wesley, and Whittier.

Those teachers who use in their classes the "Fifth Reader" of the New Educational Music Course will have no occasion to look for music elsewhere for commencement exercises, for in all music they will be able to find nothing better than the material for study and interpretation given in this book. This is true also of the preceding readers in this series. In making song selections for the New Educational Music Course the guiding principle of the editors and their assistant coterie of composers, poets, musicians, critics, and teachers was, "What is not good enough for a concert or commencement programme is not good enough for everyday study."

Suggested song programmes, **857–870.**

Material

For pupils' use, the "Fifth Reader" for voice training, sight singing, musical interpretation, and musical conceptions.

For teachers' use, "Music in the Public Schools."

EIGHTH YEAR

GENERAL SUGGESTIONS

The music of the "Fifth Reader" is arranged as follows:

845. Part I is made up of part songs and choruses for unchanged voices, similar in range to those of Part IV in the "Fourth Reader."

846. Part II is made up of part songs and choruses of slightly lowered range. They may be sung by unchanged voices or by a mixture of unchanged and adolescent voices.

847. Part III presents music arranged for three unchanged voices, or for two unchanged voices and the bass voice. The compositions are harmonically complete with the three upper voices, or with the two upper voices and the bass voice.

848. Part IV presents music arranged for three unchanged voices and bass *ad libitum;* that is, with the bass it is complete four-part music; without the bass it is complete three-part music.

849. Before beginning the use of this book the teacher should make a careful examination of the voices of her class in order that she may determine the right place in the book to begin.

850. If she has girls' voices entire, or girls and boys with unchanged voices, or boys, a few of whom have just begun the adolescent period, she would better begin with Part I.

851. If she has in her class several boys whose voices are well along in the adolescent period, but have not yet "broken," she would better begin with Part II.

852. If she has a sufficient number of boys' changed voices to carry a bass, even though it be somewhat weak, she would better begin with Part III. This begins with easy music in the F clef and continues with a bass part easier than any of the other parts.

853. The unchanged and adolescent voices of boys in the eighth and ninth grades are liable to change radically at any time, and

therefore need constant watching. Classes which may with good reason begin the study of Part I may have to change, in the course of two or three weeks, to Part III and the bass part. The "Fifth Reader," with its optional arrangements, is especially adaptable to these varying vocal conditions.

854. There is no problem in this book, with the exception of the four-part song, in which the pupil has not already had considerable experience. The study is therefore almost wholly devoted to the reading and interpretation of standard attractive music, and choral work of high quality should be expected.

855. Owing to the varying vocal conditions in this grade it will be necessary to leave the weekly outlines to the judgment of the teacher. A continuance, as far as possible, of good tone production, intelligent sight singing, and artistic musical interpretation is urged.

856. Musical Forms and Musical Biographies, Part V, should be studied either by itself or in connection with the various music texts of the "Fifth Reader." The pupil should also become familiar with the terms of notation in the glossary, and the terms and signs of expression.

The "Fifth Reader" furnishes ideal material for a great variety of excellent school concert programmes. The following are suggested.

Eighth and Ninth Years

857.

1. "A Coaching Party" . . . . . E. Jakobowski
   Page 2
2. "Song at Evening" . . . . . Bizet
   Page 1
3. "Autumn" . . . . . Rubinstein
   Page 8
4. "Annie Laurie" . . . . . Lady John Scott
   Page 12
5. "O Rest in the Lord" . . . . . Mendelssohn
   Page 13
6. "The Flying Machine" . . . . . A. S. Sullivan
   Page 18
7. "December" . . . . . Chopin
   Page 23
8. "Class Song at Parting" . . . . . Franz Abt
   Page 21

858.

1. "The Skylark" . . . . . W. W. Gilchrist
   Page 25
2. "Sailors' Chorus" . . . . . Wagner
   Page 28
3. "The Web of Life" . . . . . Schumann
   Page 32
4. "The Fairy Revel" . . . . . A. S. Sullivan
   Page 35
5. "The Rose and the Song" . . . . . Grieg
   Page 45
6. "Charity" . . . . . Rossini
   Page 48
7. "Good Night" . . . . . Franz
   Page 56

859.

1. "The March of the Spheres" . . . . . Karl Goldmark
   Page 145
2. "Nathan Hale" . . . . . Swedish Folk Tune
   Page 148
3. "Message of the River" . . . . . Beethoven
   Page 150
4. "National Song" . . . . . Grieg
   Page 152
5. "The Minuet" . . . . . Harvey Worthington Loomis
   Page 158
6. "March from Aïda" . . . . . Verdi
   Page 154
7. "To Thee, O Country" . . . . . Julius Eichberg
   Page 207

860.

1. "Spring Song" . . . . . Mendelssohn
   Page 111
2. "Estudiantina" . . . . . P. Lacome
   Page 58
3. "The Minstrel Boy" . . . . . Irish Folk Song
   Page 64
4. "On Horseback" . . . . . Rubinstein
   Page 66
5. "Barcarolle" . . . . . J. R. Planquette
   Page 69
6. "Off to the Front" . . . . . E. Jakobowski
   Page 72
7. "Stars of the Summer Night" . . . . . Henry Smart
   Page 4

861.

1. "The Heavens are Telling" . . . . . Haydn
   Page 107
2. "The Merry Monarch" . . . . . Scotch Folk Tune
   Page 76
3. "Trust in the Lord" . . . . . Handel
   Page 78

4. "The Twins" . . . . . Caryl B. Rich
Page 80

5. "The Bluebird" . . . . . Henry K. Hadley
Page 88

6. "Rain Song" . . . . . Ambroise Thomas
Page 94

7. "Daybreak" . . . . . W. W. Gilchrist
Page 99

862.

1. "A Spring Song" . . . . . Grieg
Page 195

2. "Silent Night" . . . . . J. Barnby
Page 164

3. "Morning" . . . . . Arthur Edward Johnstone
Page 168

4. "My Old Kentucky Home" . . . . . Stephen Foster
Page 165

5. "The Twenty-third Psalm" . . . . . Mendelssohn
Page 170

6. "The Fairies' Moonlight Dance" . . . . . Louis Gregh
Page 173

7. "Love Divine" . . . . . John Stainer
Page 179

863. Contemporary Master Musicians

MENDELSSOHN 1809–1847
SCHUMANN 1810–1856

Their Life, Character, Work, and Musical Numbers

from the

New Educational Music Course

"Fifth Reader"

Mendelssohn . . . . . *Spring Song*
Page 111

Schumann . . . . . *The Web of Life*
Page 32

Mendelssohn . . . . . *O Rest in the Lord*
From the Oratorio "Elijah," page 13

Schumann . . . . . *Cradle Song*
Page 127

Mendelssohn . . . . . *The Twenty-third Psalm*
Arranged from "A Midsummer Night's Dream," page 170

864. Three Great Oratorios

HAYDN . . . . . *THE CREATION*
MENDELSSOHN . . . . . *ELIJAH*
GOUNOD . . . . . *THE REDEMPTION*

Musical Numbers

from the

New Educational Music Course

"Fifth Reader"

Haydn . . . . . *The Heavens are Telling*
From the Oratorio "The Creation," page 107

Mendelssohn . . . . . *O Rest in the Lord*
From the Oratorio "Elijah," page 13

Gounod . . . . . *Lovely Appear*
From the Oratorio "The Redemption," page 141

865. Four Great Song Composers

SCHUBERT 1797–1828
SCHUMANN 1810–1856
FRANZ 1815–1892
GRIEG 1843–1907

Selections

from the

New Educational Music Course

"Fifth Reader"

Grieg . . . . . *The Rose and the Song*
Page 45

Schubert . . . . . *Hark! Hark! the Lark*
Page 199

Schumann . . . . . *Cradle Song*
Page 127

Grieg . . . . . *National Song*
Page 152

Franz . . . . . *Good Night*
Page 56

866. Song Forms Illustrated

Selections

from the

New Educational Music Course

"Fifth Reader"

William V. Wallace . . . . . *Hymn of Adoration*
One-period Song, page 79

Lady John Scott . . . . . *Annie Laurie*
Two-period Song, page 12

Rubinstein . . . . . *Autumn*
Three-period Song, page 8

Irish Folk Song . . . . . *The Minstrel Boy*
Folk Song, page 64

Franz Abt . . . . . *Class Song at Parting*
Strophe Song, page 21

Henry Smart . . . . . *Stars of the Summer Night*
Art Song, page 4

J. L. Molloy . . . . . *The Little Tin Soldier*
Ballad, page 128

Henry Carey . . . . . *America*
National Song, page 222

867. Kinds and Schools of Opera

Selections

from the

New Educational Music Course

"Fifth Reader"

Bizet . . . . . *Song at Evening*
Arranged from the Opera Comique "Carmen," representing the French School of Opera, page 1

Mozart . . . . . *Who Treads the Path of Duty*
Arranged from the Grand Opera "The Magic Flute," representing the German School of Opera, page 132

A. S. Sullivan . . . . . *The Fairy Revel*
Paraphrase from the Comic Opera "Pirates of Penzance," page 35

Verdi . . . . . *March from Aïda*
Arranged from the Grand Opera "Aïda," representing the Italian School of Opera, page 154

Wagner . . . . . *Sailors' Chorus*
Arranged from the Grand Opera "The Flying Dutchman," representing the German School of Opera, page 28

868. Instrumental Music Forms in Song

Selections

from the

New Educational Music Course

"Fifth Reader"

Rubinstein . . . . . *Autumn*
Arranged from Pianoforte Composition, "Melody in F," page 8

Chopin . . . . . *December*
Arranged from Nocturne No. 15, page 23

J. R. Planquette . . . . . *Barcarolle*
Barcarolle, arranged from the Comic Opera "The Chimes of Normandy," page 69

Ambroise Thomas . . . . . *Rain Song*
Gavotte, arranged from the Opera Comique "Mignon," page 94

Mendelssohn . . . . . *Spring Song*
Arranged from the Pianoforte Composition "Spring Song," page 111

Karl Goldmark . . . . . *The March of the Spheres*
Arranged from the Symphony "A Country Wedding," page 145

Beethoven . . . . . *Message of the River*
Arranged from Sonata VIII (Pathétique), page 150

Harvey Worthington Loomis . . . . . *The Minuet*
A Minuet, page 158

L. Gottschalk . . . . . *God's Sentinels*
Arranged from the Pianoforte Composition "The Last Hope," page 172

869. Familiar Songs for Social Gatherings

(To be sung from memory)

Selections

from the

New Educational Music Course

"Fifth Reader"

Lady John Scott . . . . . *Annie Laurie*
Page 12

Johanna Kinkel . . . . . *Soldier's Farewell*
Page 121

Traditional . . . . . *There's Music in the Air*
Page 122

Stephen Foster . . . . . *My Old Kentucky Home*
Page 165

C. Wilhelm . . . . . *The Watch on the Rhine*
Page 210

Rouget de Lisle . . . . . *Hymn of the Marseillaise*
Page 211

Welsh Patriotic Song . . . . . *Men of Harlech*
Page 214

870. Closing Exercises

Musical Selections

from the

New Educational Music Course

"Fifth Reader"

Julius Eichberg . . . . . *To Thee, O Country*
Page 207

E. Lassen . . . . . *Song of Spring*
Page 204

Louis Gregh . . . . . *The Fairies' Moonlight Dance*
Page 173

Arthur Edward Johnstone . . . . . *Morning*
Boys' Union Chorus, page 168

E. Jakobowski . . . . . *Off to the Front*
Arranged from the Comic Opera "Erminie," page 72

P. Lacome . . . . . *Estudiantina*
Page 58

Franz Abt . . . . . *Class Song at Parting*
Page 21

SUMMARY OF MELODIC INTERVALS OR TUNE IN MUSIC

Intervals without intermediate tones

871. Intervals in melodic progression are of two classes, those which involve intermediate tones and those which do not. Of the latter class there are frequent skips, very frequent skips, and infrequent skips.

872. The very frequent skips are 1–3, 3–5, 5–8, 1–8, 5–3, 2–7, 2–5, 5–2, 5–7, and 3–8.

873. The frequent skips are 1–5, 3–6, 5–7, 2–4, 4–7, 5–4, 4–6, 6–8, 1–4, and 5–5.

874. The infrequent skips are 8–4, 2–8, 1–6, 3–7, 1–7, 5–6, 4–6, 4–7, 2–6, 2–6, 6–7, 3–6, 3–7, and 2–7.

Intervals with intermediate tones

875. Of the former class there are intervals with the intermediate tone preceded and followed stepwise, the intermediate tone preceded stepwise and followed skipwise and vice versa, the intermediate tone in chromatic scale fragments, and the intermediate tone preceded and followed skipwise.

Intervals may be presented by oral dictation, by staff dictation, or by both.

Oral dictation

876. By oral dictation it is meant that the teacher dictates, that is, asks the class to sing a scale name, as 8, and the class responds by singing the correct tone and syllable **do**. After the first year scale names are usually dictated in groups of two or more at a time.

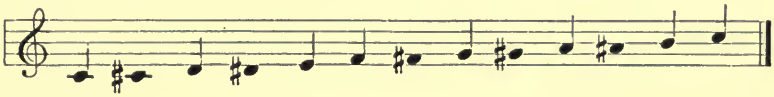
Staff dictation

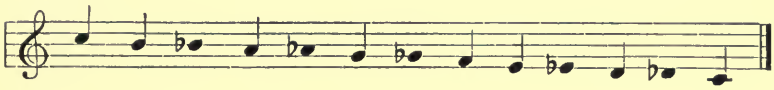
877. By staff dictation it is meant that the teacher places on the blackboard the staff representation of any key, as B♭, thus:

and, after telling the class where 1 is (if this is necessary), indicates the tones the class shall sing by pointing at the representative noteheads.

878. In the first, second, and third years are given in melodic progression the scale and its parts together with the thirty-four skips used in melody not involving intermediate sharps or flats. Each progression may be sung in different keys, but should not be pitched in a key that will carry the high tones above $\bar{\bar{f}}$ or the low tones below $\bar{c}$. Intervals in the first, second, and third grades

879. In the fourth, fifth, sixth, and seventh years are given the intervals used in melody involving intermediate sharps and flats. In staff dictation here, the following staff representation of any key, as C, is used, thus: Intervals in the fourth, fifth, sixth, and seventh grades

For sharps

For flats



Each progression may be represented and sung in different keys, but should not be pitched in a key that will carry the high tones above $\bar{\bar{f}}$ or the low tones below $\flat\flat$.

880. The following melodic progressions represented by scale names present concisely the subject of intervals, and are classified by subject and by year. They will be found useful for daily oral or staff dictation, or, if preferred, they may be presented in notes on the staff from the blackboard as sight-singing material.

881. The subject interval, or, in other words, the interval for study, in each melodic progression, is indicated by large type. The scale names in small type introduce this interval melodically or complete the melodic progression in which it is introduced. Therefore the entire progression should always be presented. The subject interval in large type

MELODIC PRESENTATION OF INTERVALS BY SCALE NAMES

882.

Scale and scale progressions

8 7 6 5 4 3 2 1 — 8 7 6 5 6 7 8 — 1 2 3 4 5 4 3
1 2 3 2 1 7 1 — 8 7 8 — 8 7 6 5 4 4 3
8 7 6 6 5 4 3

883.

Very frequent skips

8 5 5 8 — 3 5 5 3 — 1 3 3 1
1 1 2 7 7 2 1 — 5 2 2 5 3 2 1

FIRST YEAR

884.

5 7 7 5 8 7 8 — 3 5 5 3 — 5 2 2 5 8 7 8
8 3 3 8 — 8 1 1 8

Frequent skips

1 1 2 4 4 2 1 — 1 5 5 1 3 2 1 — 6 8 8 6 5 7 8
3 6 6 3 5 3 1 — 3 3 4 6 6 4 3 — 1 1 7 4 4 7 1
5 5 5 5 3 2 1 — 5 7 7 5 3 2 1 — 3 3 4 1 1 4 3
3 3 4 5 5 4 3

SECOND YEAR

885.

Infrequent skips

2 6 6 2 7 5 1 — 1 6 6 1 5 4 3 — 3 7 7 3 2 2 1
4 6 6 4 3 2 1 — 3 6 6 3 2 5 1 — 3 3 2 8 8 2 1
3 3 4 8 8 4 3 — 1 8 7 2 2 7 8 — 5 6 6 5 5 7 1
8 8 7 3 3 7 8 — 5 8 7 4 4 7 6 3 — 2 6 6 2 5 3 1
8 8 7 1 1 7 8 — 6 7 7 6 5 3 1

THIRD YEAR

886.

The intermediate ♯ and ♭ preceded and followed stepwise

5 ♯4 5 8 5 4 3
6 ♭7 6 5 6 7 8

FOURTH YEAR

887.

2 ♯1 2 4 3 2 1 — 3 ♯2 3 5 3 2 1
3 ♯4 5 3 4 2 1 — 5 ♯4 3 5 4 2 1
6 ♯5 6 5 6 7 8 — 7 ♯6 7 5 6 7 8
8 ♭7 6 6 5 7 8

FIFTH YEAR

888.

1 ♭2 1 3 4 2 1

2 ♭3 2 5 3 2 1 5 ♭6 5 5 6 7 8

889.

5 ♯4 6 ♯4 5 3 1 5 ♯4 7 ♯4 5 5 8 5 ♯4 8 ♯4 5 5 1

5 ♯4 $\overline{2}$ ♯4 5 5 8 5 ♯4 $\overline{3}$ ♯4 5 5 8 5 ♯4 2 ♯4 5 5 1

5 ♯4 1 ♯4 5 5 3 5 ♯4 $\underline{7}$ ♯4 5 ♯4 3 3 5 ♯4 5 4 ♯4 5

5 4 5 ♯4 4 4 3

6 ♯5 7 ♯5 6 ♯5 6 6 ♯5 8 ♯5 6 ♯5 6 6 ♯5 $\overline{2}$ ♯5 6 8 6

6 ♯5 $\overline{3}$ ♯5 6 8 6 6 ♯5 3 ♯5 6 ♯5 6 6 ♯5 1 ♯5 6 3 6

3 6 ♯5 6 5 ♯5 6

2 ♯1 3 ♯1 2 3 1 2 ♯1 4 ♯1 2 3 1 2 ♯1 5 ♯1 2 3 1

2 ♯1 6 ♯1 2 5 3 2 ♯1 $\underline{7}$ ♯1 2 3 1 2 ♯1 $\underline{6}$ ♯1 2 $\underline{5}$ 1

2 ♯1 $\underline{5}$ ♯1 2 $\underline{7}$ 1 2 ♯1 2 1 ♯1 2 1

3 ♯2 5 ♯2 3 3 1 3 ♯2 6 ♯2 3 5 1 3 ♯2 7 ♯2 3 6 5

3 ♯2 1 ♯2 3 5 8 3 ♯2 $\underline{7}$ ♯2 3 5 1 1 3 ♯2 3 2 ♯2 3

8 5 6 ♯6 7 5 8

890.

6 ♭7 5 ♭7 6 5 8 6 ♭7 3 ♭7 6 5 8 6 ♭7 1 ♭7 6 5 8

6 ♭7 $\overline{2}$ ♭7 6 5 8 6 ♭7 $\overline{3}$ ♭7 6 5 8 8 7 ♭7 6 5 5 8

2 ♭3 1 ♭3 2 $\underline{5}$ 1 2 ♭3 $\underline{5}$ ♭3 2 $\underline{7}$ 1 2 ♭3 5 ♭3 2 $\underline{7}$ 1

1 3 2 3 ♭3 2 1

5 ♭6 4 ♭6 5 5 3 5 ♭6 2 ♭6 5 5 1 5 ♭6 1 ♭6 5 5 3

5 ♭6 8 ♭6 5 5 3 5 ♭6 $\overline{4}$ ♭6 5 $\overline{3}$ 8 5 5 6 ♭6 5 5 8

1 ♭2 4 ♭2 1 $\underline{5}$ 1 1 1 1 3 2 ♭2 1

SIXTH YEAR

The intermediate ♯ preceded stepwise and followed skipwise and vice versa, and the intermediate ♯ in a chromatic scale fragment

The intermediate ♭ preceded stepwise and followed skipwise and vice versa, and the intermediate ♭ in a chromatic scale fragment

891.

The intermediate ♯ preceded and followed skipwise

5 6 ♯4 6 5 3 1 — 5 7 ♯4 7 6 5 8 — 5 8 ♯4 8 5 5 1
5 $\overline{2}$ ♯4 $\overline{2}$ 7 5 8 — 5 $\overline{3}$ ♯4 3 $\overline{2}$ 5 8 — 5 2 ♯4 2 5 3 1
5 1 ♯4 1 5 5 3 — 5 $\underline{7}$ ♯4 $\underline{7}$ 5 ♯4 3
6 7 ♯5 7 8 7 6 — 6 8 ♯5 8 7 3 6 — 6 $\overline{2}$ ♯5 $\overline{2}$ 8 7 6
6 $\overline{3}$ ♯5 $\overline{3}$ 8 7 6 — 6 3 ♯5 3 8 7 6 — 6 1 ♯5 1 6 ♯5 6
1 3 ♯1 3 2 3 1 — 2 4 ♯1 4 2 3 1 — 2 5 ♯1 5 2 3 1
2 6 ♯1 6 5 3 1 — 2 $\underline{7}$ ♯1 $\underline{7}$ 2 $\underline{5}$ 1 — 1 $\underline{6}$ ♯1 $\underline{6}$ 2 $\underline{5}$ 1
1 $\underline{5}$ ♯1 $\underline{5}$ 2 3 1
3 5 ♯2 5 3 5 1 — 3 6 ♯2 6 5 3 1 — 3 7 ♯2 7 5 ♯4 3
3 1 ♯2 1 3 5 1 — 3 $\underline{7}$ ♯2 $\underline{7}$ 3 ♯2 3

Seventh Year

892.

The intermediate ♭ preceded and followed skipwise

3 5 ♭7 5 6 5 8 — 6 3 ♭7 3 6 ♯5 6 — 6 1 ♭7 1 6 5 8
6 $\overline{2}$ ♭7 $\overline{2}$ 6 5 8 — 6 $\overline{3}$ ♭7 $\overline{3}$ 6 ♯5 6
3 1 ♭3 1 2 $\underline{7}$ 1 — 3 $\underline{5}$ ♭3 $\underline{5}$ 2 5 1 — 3 5 ♭3 5 2 $\underline{5}$ 1
5 4 ♭6 4 5 4 3 — 5 2 ♭6 2 5 3 1 — 5 1 ♭6 1 5 4 3
5 8 ♭6 8 5 7 8 — 5 $\overline{4}$ ♭6 $\overline{4}$ $\overline{3}$ 5 8
1 4 ♭2 4 1 1 1

893. For an easy introduction to each of the sixth- and seventh-year phrases, except the chromatic scale fragments, require the class to sing the first and second, then the first and third, tones of each phrase; for example, in the sixth year

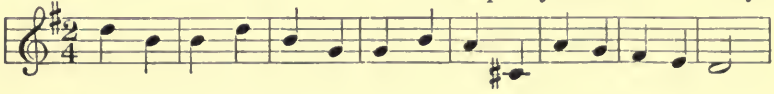
5 ♯4 — 5 6 — 5 ♯4 6 ♯4 5 3 $\bar{1}$

and in the seventh year

5 6 — 5 ♯4 — 5 6 ♯4 6 5 3 1

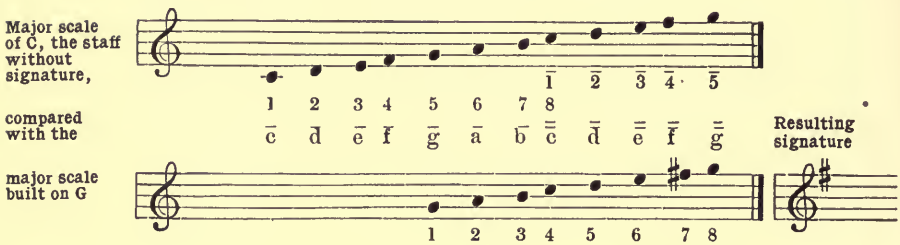
894. The difficulty of some passages with intermediate tones is due to the fact that a temporary transition has been made, and for the time being the key is different from that which the key signature represents. In such cases the difficulty may be obviated by first leading the pupil to sing the passage, using the syllables of

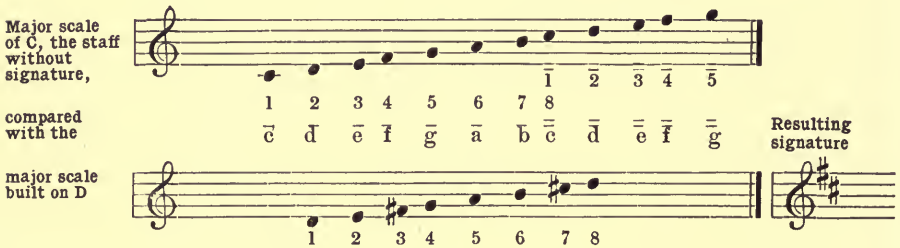
the new key; then to substitute the syllables according to the key signature, for example:

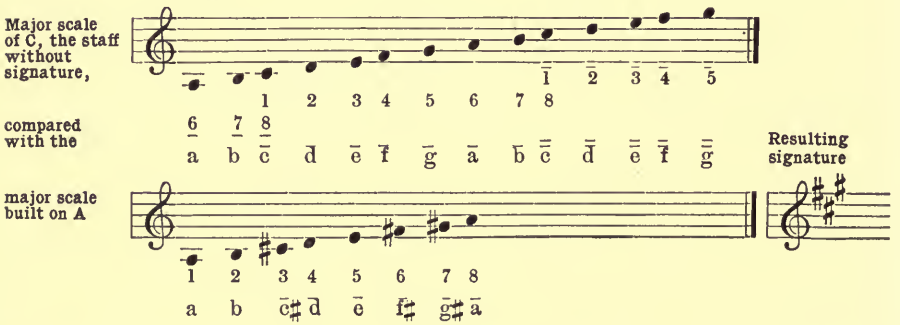
Temporary Transition to D major

In the last four measures of this staff there is a temporary transition to **D** major, and if the pupil has any difficulty in singing the intermediate sharp, let him sing the syllables **sol ti sol fa mi re do**; then substitute the syllables of the key represented by the signature, namely **re fi re do ti la sol.**

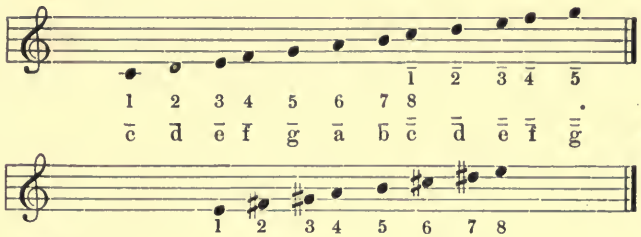
SCALE BUILDING AND RESULTING SIGNATURES

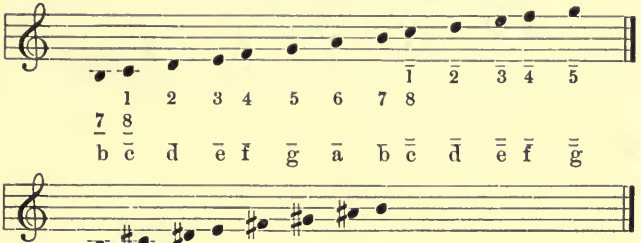
SHARPS

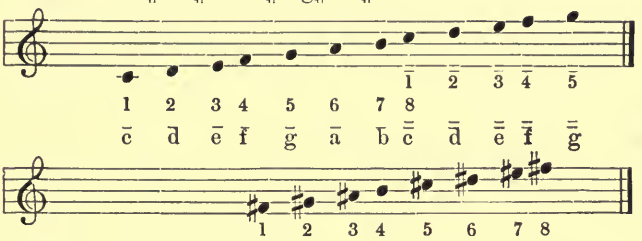
895.

Major scale of C, the staff without signature,
1 2 3 4 5 6 7 8
compared with the
c d e f g a b c d e f g
Resulting signature
major scale built on G
1 2 3 4 5 6 7 8
g a b c d e f♯ g

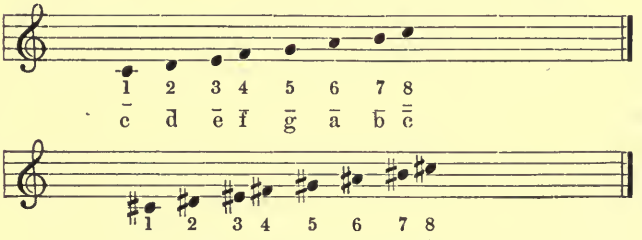
896.

Major scale of C, the staff without signature,
1 2 3 4 5 6 7 8
compared with the
c d e f g a b c d e f g
Resulting signature
major scale built on D
1 2 3 4 5 6 7 8
d e f♯ g a b c♯ d

897.

Major scale of C, the staff without signature,
1 2 3 4 5 6 7 8
compared with the
6 7 8
a b c d e f g a b c d e f g
Resulting signature
major scale built on A
1 2 3 4 5 6 7 8
a b c♯ d e f♯ g♯ a

898.

1 2 3 4 5 6 7 8
c d e f g a b c d e f g
Resulting signature
Major scale of C, the staff without signature, compared with the major scale built on E

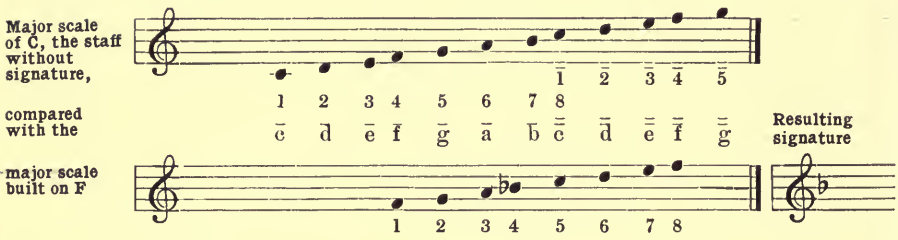
899.

1 2 3 4 5 6 7 8
7 8
b c d e f g a b c d e f g
Resulting signature
Major scale of C, the staff without signature, compared with the major scale built on B

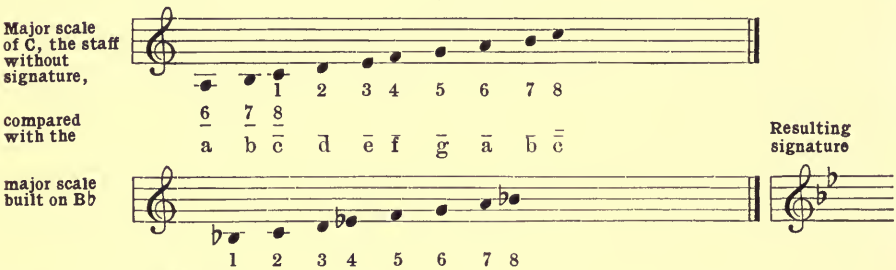
900. b c♯ d♯ e f♯ g♯ a♯ b

1 2 3 4 5 6 7 8
c d e f g a b c d e f g
Resulting signature
Major scale of C, the staff without signature, compared with the major scale built on F♯

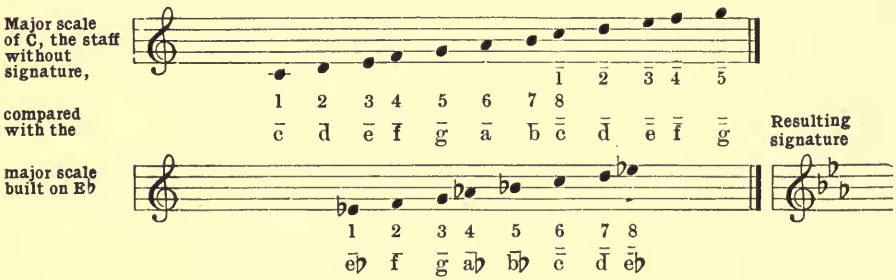
901. f♯ g♯ a♯ b c♯ d♯ e♯ f♯

1 2 3 4 5 6 7 8
c d e f g a b c
Resulting signature
Major scale of C, the staff without signature, compared with the major scale built on C♯
1 2 3 4 5 6 7 8
c♯ d♯ e♯ f♯ g♯ a♯ b♯ c♯

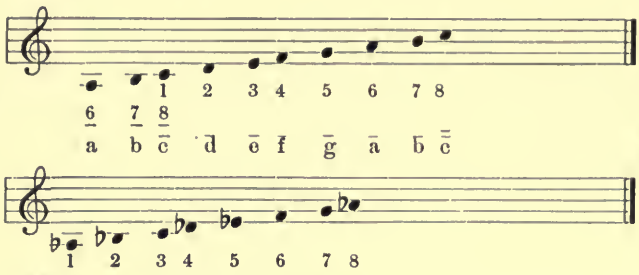
SCALE BUILDING AND RESULTING SIGNATURES

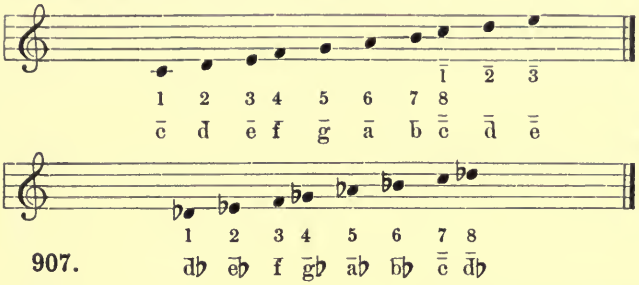
FLATS

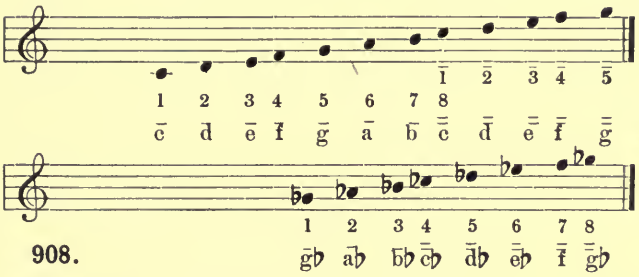
902.

Major scale of C, the staff without signature,
1 2 3 4 5 6 7 8
c d e f g a b c
compared with the
Resulting signature
major scale built on F
1 2 3 4 5 6 7 8
f g a b c d e f

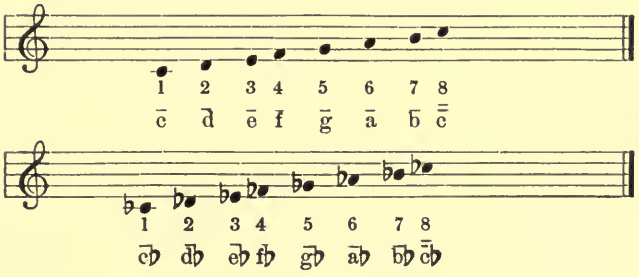
903.

Major scale of C, the staff without signature,
6 7 8 1 2 3 4 5 6 7 8
a b c d e f g a b c
compared with the
Resulting signature
major scale built on B♭
1 2 3 4 5 6 7 8
b♭ c d e♭ f g a b♭

904.

Major scale of C, the staff without signature,
1 2 3 4 5 6 7 8
c d e f g a b c
compared with the
Resulting signature
major scale built on E♭
1 2 3 4 5 6 7 8
e♭ f g a♭ b♭ c d e♭

905.

Major scale of C, the staff without signature, compared with the major scale built on A♭

906. a♭ b♭ c d♭ e♭ f g a♭

Major scale of C, the staff without signature, compared with the major scale built on D♭

907. d♭ e♭ f g♭ a♭ b♭ c d♭

Major scale of C, the staff without signature, compared with the major scale built on G♭

908. g♭ a♭ b♭ c♭ d♭ e♭ f g♭

Major scale of C, the staff without signature, compared with the major scale built on C♭

SUMMARY OF RHYTHMIC TYPES, FIGURES, AND GROUP BEATS, OR TIME IN MUSIC

909. The time values of notes are here presented in the various forms of the Rhythmic Type, the Rhythmic Figure, and the Rhythmic Group Beat.

Rhythmic Type

910 A Rhythmic Type is a time value equal to one beat in any measure of simple time.

911. There are four fundamental Rhythmic Types, or Types as they are called briefly, and in quarter measure they are represented and named as follows:

Fundamental Types

Type One, so named because it represents one tone to the beat.

Type Two, so named because it represents two equal tones to the beat.

Type Four, so named because it represents four equal tones to the beat.

Type Three, so named because it represents three equal tones to the beat.

Derivative Types

912. There are two derivative types in frequent use, and in quarter measure they are represented and named as follows:

Type Four modified, so named because it is a modification of Type Four.

Type Three modified, so named because it is a modification of Type Three.

Rhythmic Figure

913. A Rhythmic Figure is a combination of two different Rhythmic Types.

914. There is but one Rhythmic Figure, or Figure as it is called briefly, in frequent use, and in quarter measure it is represented and named thus:

Figure One, a combination of Type One and Type Two.

915. A Rhythmic Group Beat is a time value equal to one beat in any measure of compound time. **Rhythmic Group Beat**

916. There is but one fundamental Rhythmic Group Beat, or Group as it is called briefly, and it is represented and named thus: **Fundamental Group Beat**

Group Three, so named because it represents three tones to the group beat.

917. There are two derivative groups in frequent use and they are represented and named as follows: **Derivative groups**

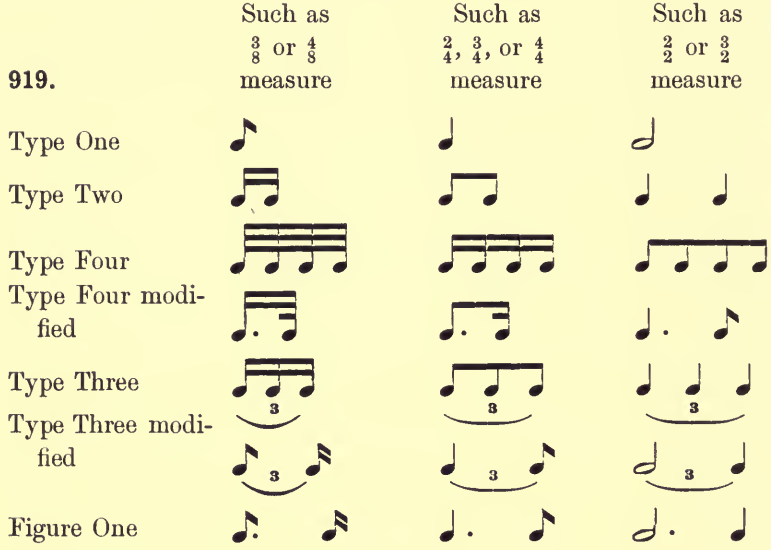
Group Two, so named because it represents two tones to the group beat.

Group One, so named because it represents one tone to the group beat.

918. The characteristic of the Type is that it always stands for the beat in simple time. In quarter measure it is represented by the time value of the quarter note, in eighth measure by the time value of the eighth note, and in half measure by the time value of the half note.

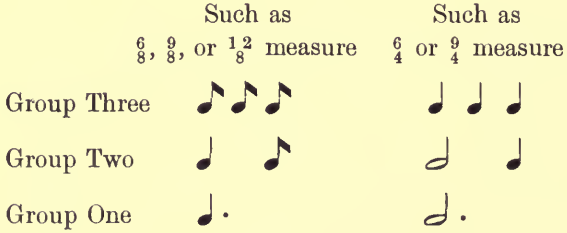
EQUIVALENT REPRESENTATIONS IN DIFFERENT KINDS OF MEASURE OF SIMPLE TIME

919.



920. The characteristic of the Group is that it always stands for the beat in compound time. In eighth measure it is represented by the time value of a dotted quarter note, in quarter measure by the time value of a dotted half note.

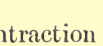
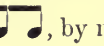
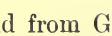
EQUIVALENT REPRESENTATIONS IN DIFFERENT KINDS OF COMPOUND TIME



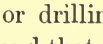
921. The five fundamental forms — Type One, Type Two, Type Three, Type Four, and Group Three — are taught by imitation.

922. Each derivative form may be taught by demonstrating its derivation or by imitation.

After the pupil has mastered a fundamental form he will be able to grasp its derivative more readily. Further derivatives therefore, whether they be modifications or combinations, may be imparted with but little difficulty.

923. Derivative forms, in addition to those already presented, and those in more frequent use are classified as follows: from Type One, , by combination are derived the Double Type, , the Triple Type, , and the Quadruple Type, ; from Type Four,  , by contraction are derived Type Four *a*, , and Type Four *b*, ; from Type One, , and Type Four modified, , by combination is derived Figure Two,  ; from Group Three,  , by modification is derived Group Three modified, ; and from Group Two by expansion is derived Group Two modified,

Additional derivatives

924. Figure One, , and Figure Two,  , are easily remembered from the fact that Figure One has one dot and Figure Two has two dots.

925. In presenting or drilling any type, figure, or group beat but one accent is used and that is the beat accent. In other words, the first tone of every beat is accented and no other accent is used in elementary sight singing.

Beat accent

926. The following eighteen rhythmic exercises present on one tone the Types, Figures, and Groups, classified in the order of teaching by grades. The importance of the fundamental forms is indicated by the large type, the more important derivatives are in type next in size, and the less important derivatives are in small type.

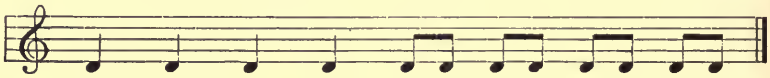
927. Each exercise consists of two phrases. The first phrase of four notes represents a regular succession of beats and the second phrase introduces the new form.

Rhythmic dictation

928. These exercises may be presented by dictation as follows: Give any suitable pitch, as d̄, and require the class to sing, using

Oral rhythmic dictation

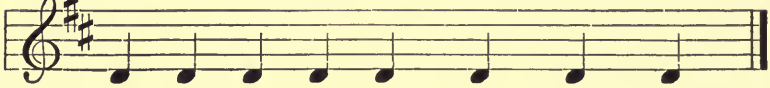
any syllable, as **do**, and accenting the first tone of each beat. Dictate orally, "Type One four times and Type Two four times, — sing," or let the class sing from the copy on the blackboard, thus:

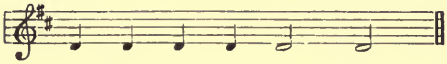
Written rhythmic dictation

or thus,

MONOTONE PRESENTATION OF THE RHYTHMIC TYPES, FIGURES, AND GROUP BEATS

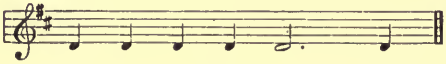
First Year

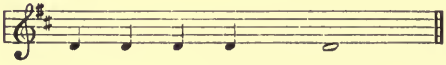
929.

TYPE ONE

930.

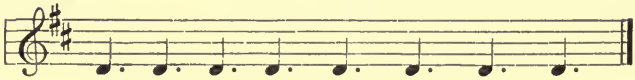
Introducing the Double Type

Second Year

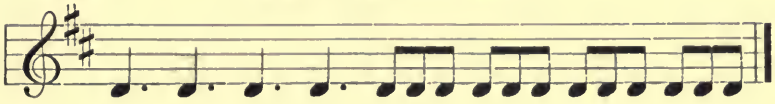
931.

Introducing the Triple Type

932.

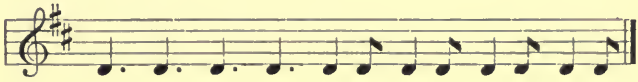
Introducing the Quadruple Type

Third Year

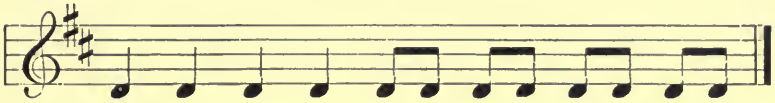
933.

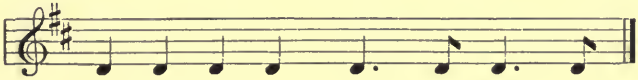
Introducing *Group One*

934. THIRD YEAR (*continued*)

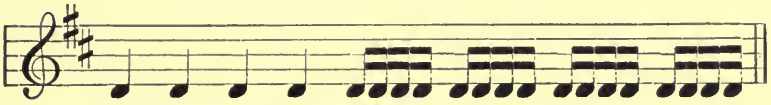


Introducing GROUP THREE

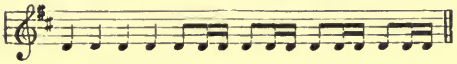
935.

Introducing *Group Two*

936. FOURTH YEAR

Introducing TYPE TWO

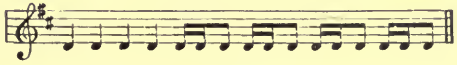
937.

Introducing *Figure One*

938. FIFTH YEAR

Introducing TYPE FOUR

939.



Introducing Type Four *a*

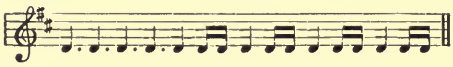
940.

Introducing Type Four *b*

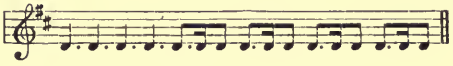
941.

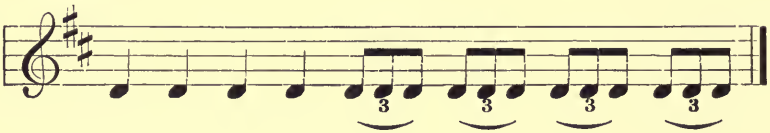
Introducing *Type Four modified*

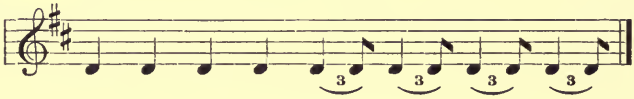
Fifth Year (*continued*)

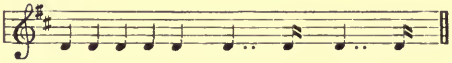
942.

Introducing Group Two modified

943.

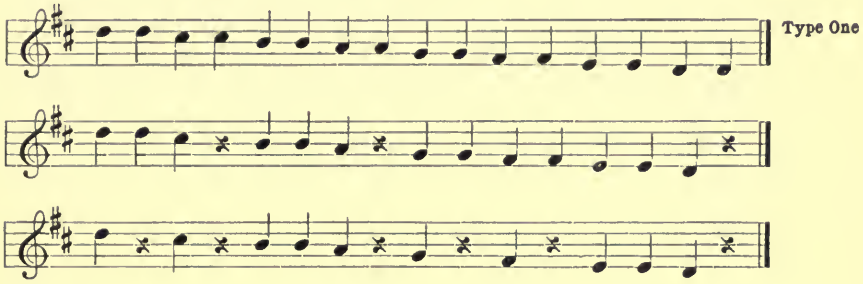
Introducing Group Three modified

944.

Introducing TYPE THREE

945. Sixth Year

Introducing *Type Three modified*

946.

Introducing Figure Two

947. The following rhythmic exercises in scale progressions are intended for further drill in Types, Figures, and Groups. They are classified by grades and are to be placed upon the blackboard for presentation.

SCALE PRESENTATION OF RHYTHMIC TYPES, FIGURES, AND GROUP BEATS IN COMBINATION

948. FIRST YEAR

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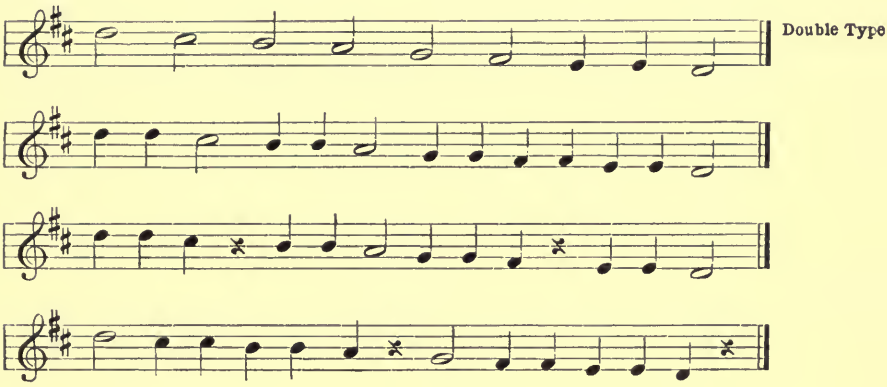
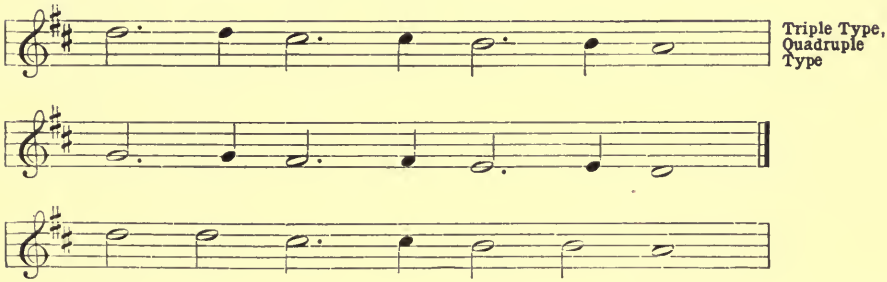
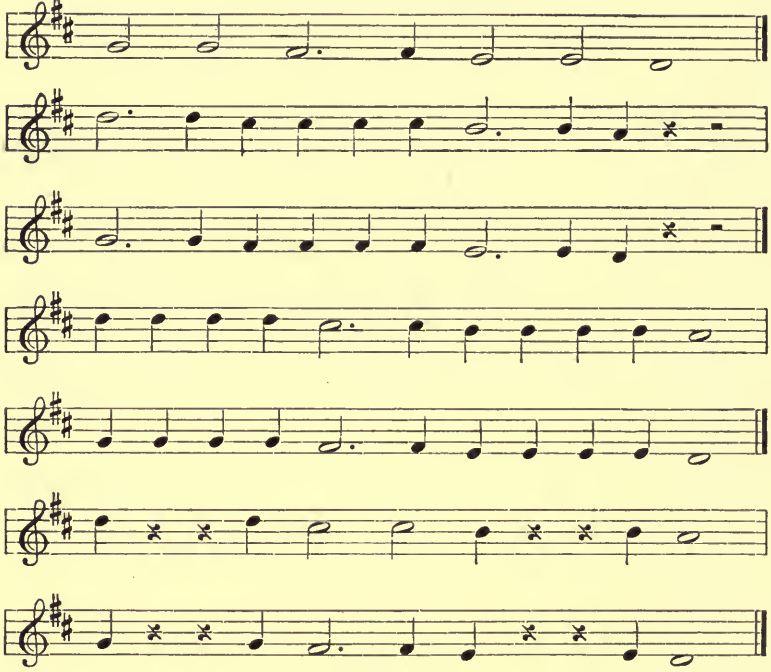

950. SECOND YEAR

SECOND YEAR (*continued*)

951. THIRD YEAR

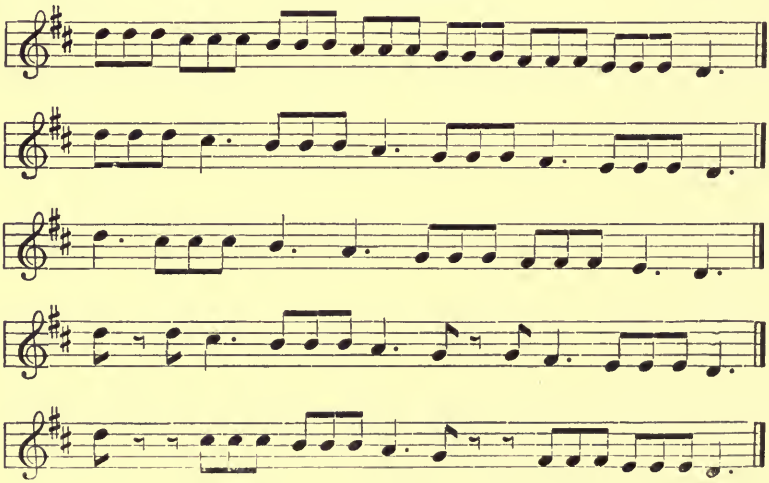
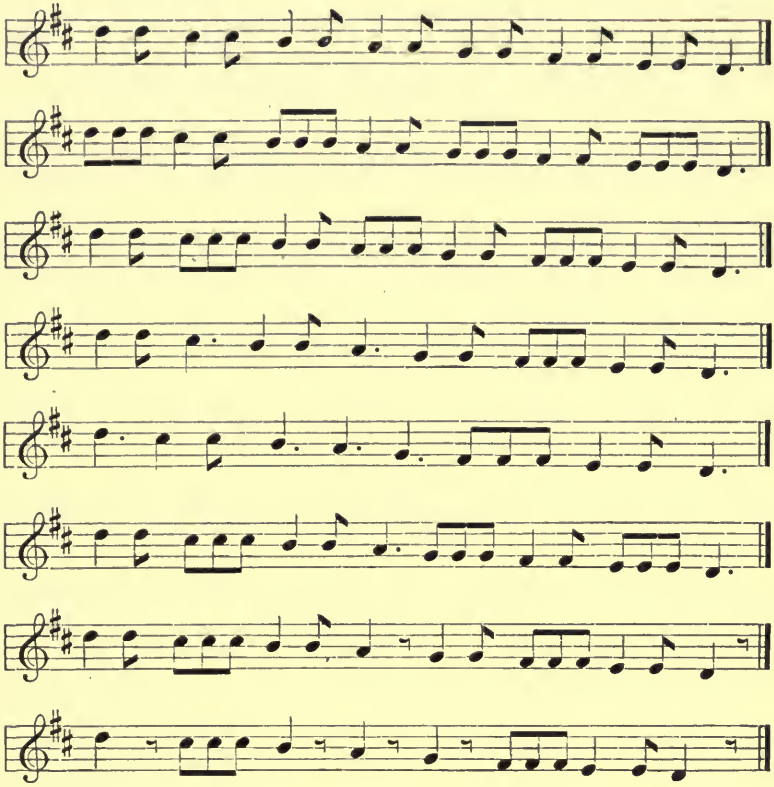
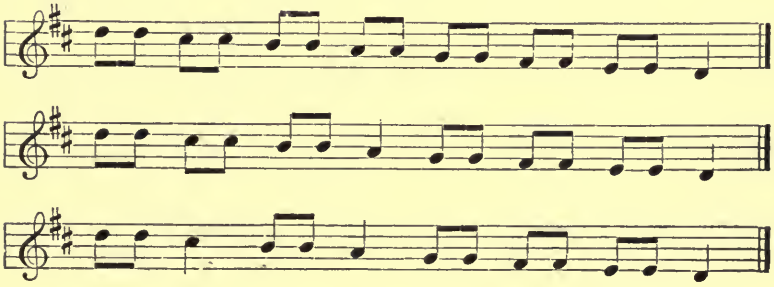
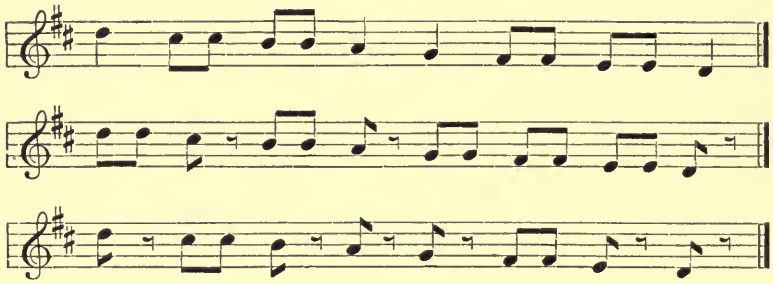
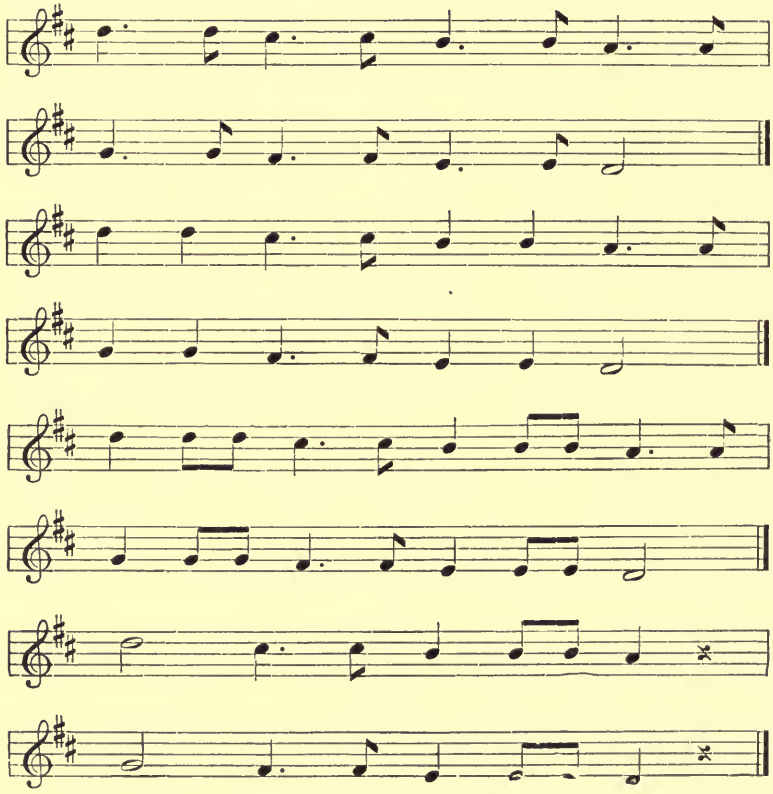
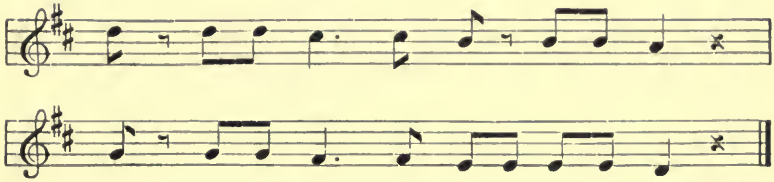
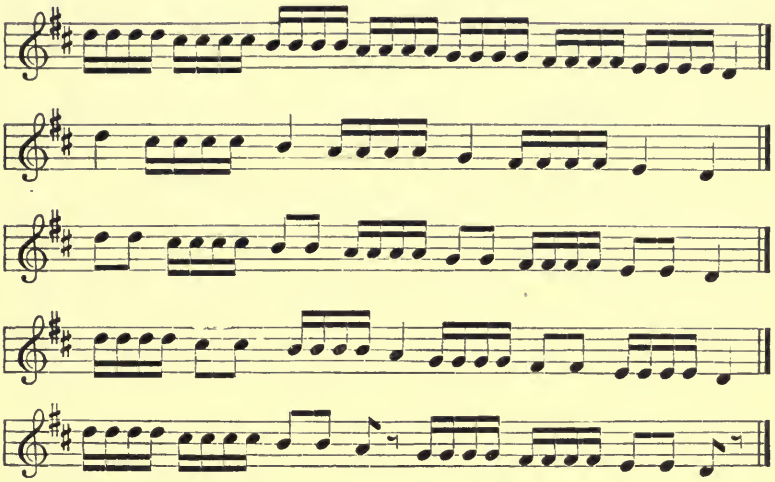
Group Three, Group One

952. THIRD YEAR (*continued*)

953. FOURTH YEAR

Fourth Year (*continued*)

954.

Figure One

FOURTH YEAR (*continued*)

FIFTH YEAR

955.

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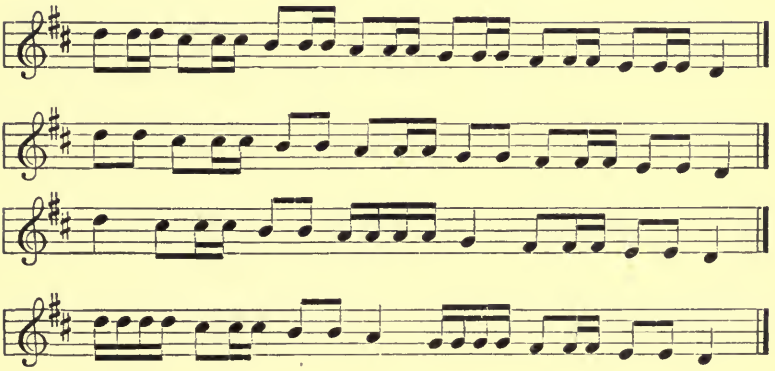
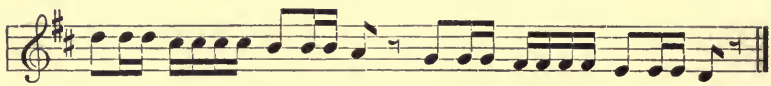
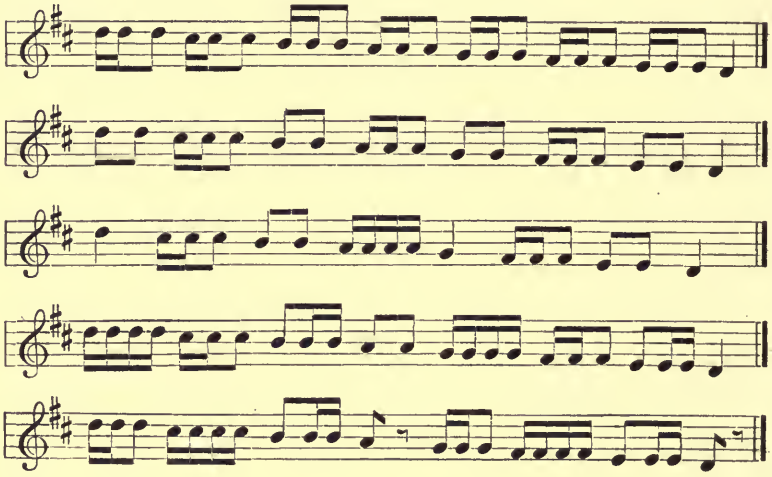
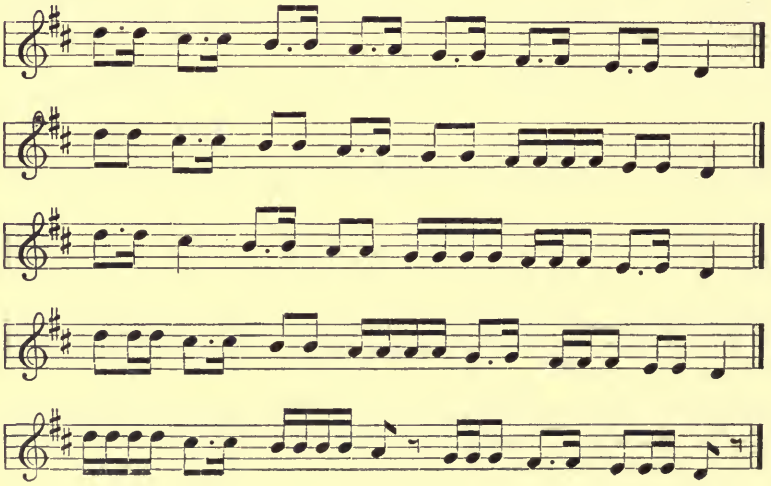
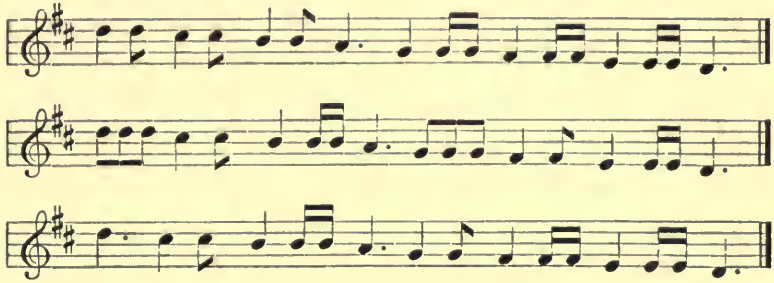
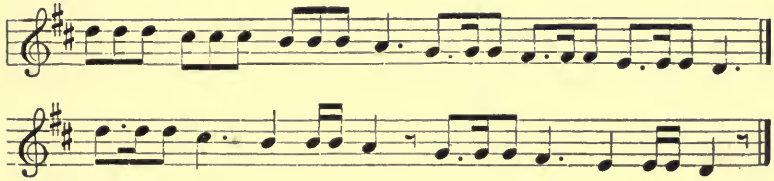
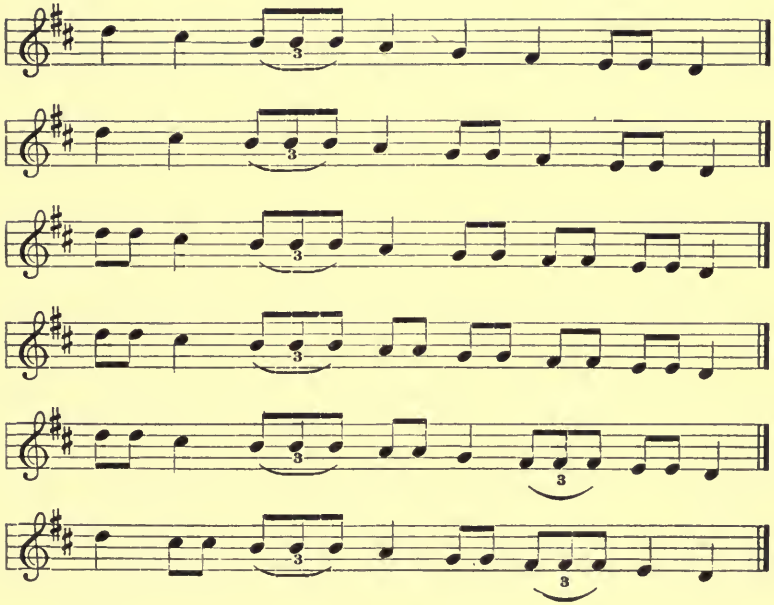
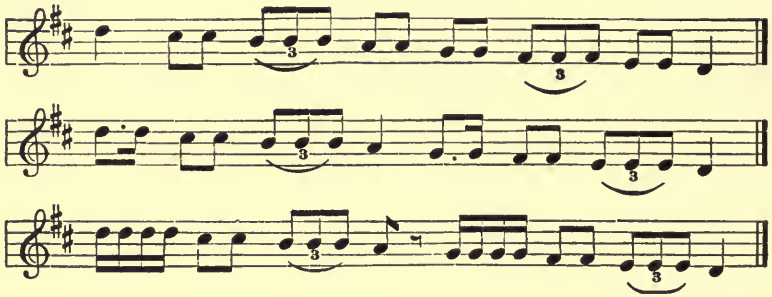
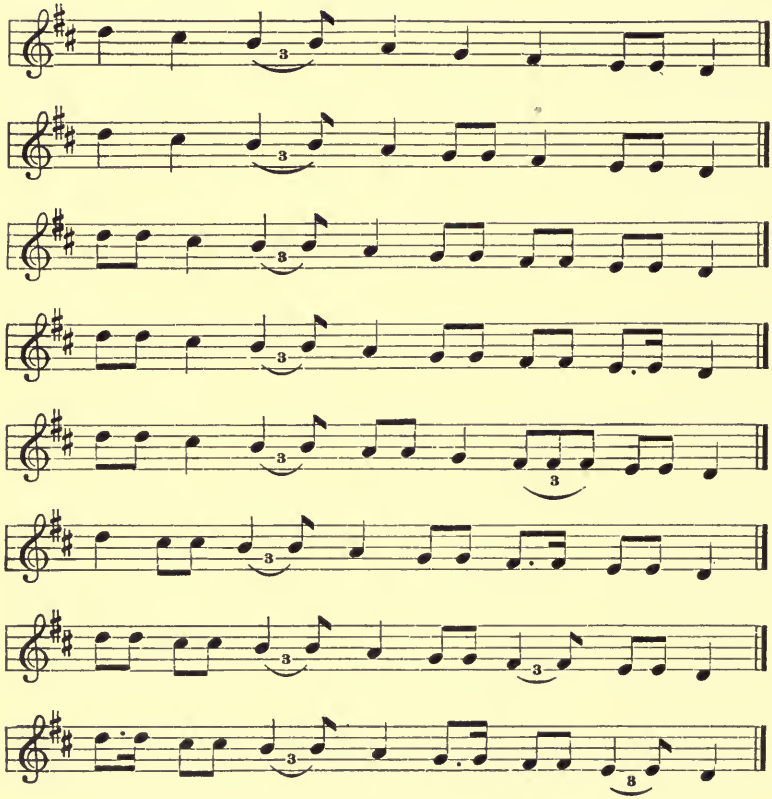
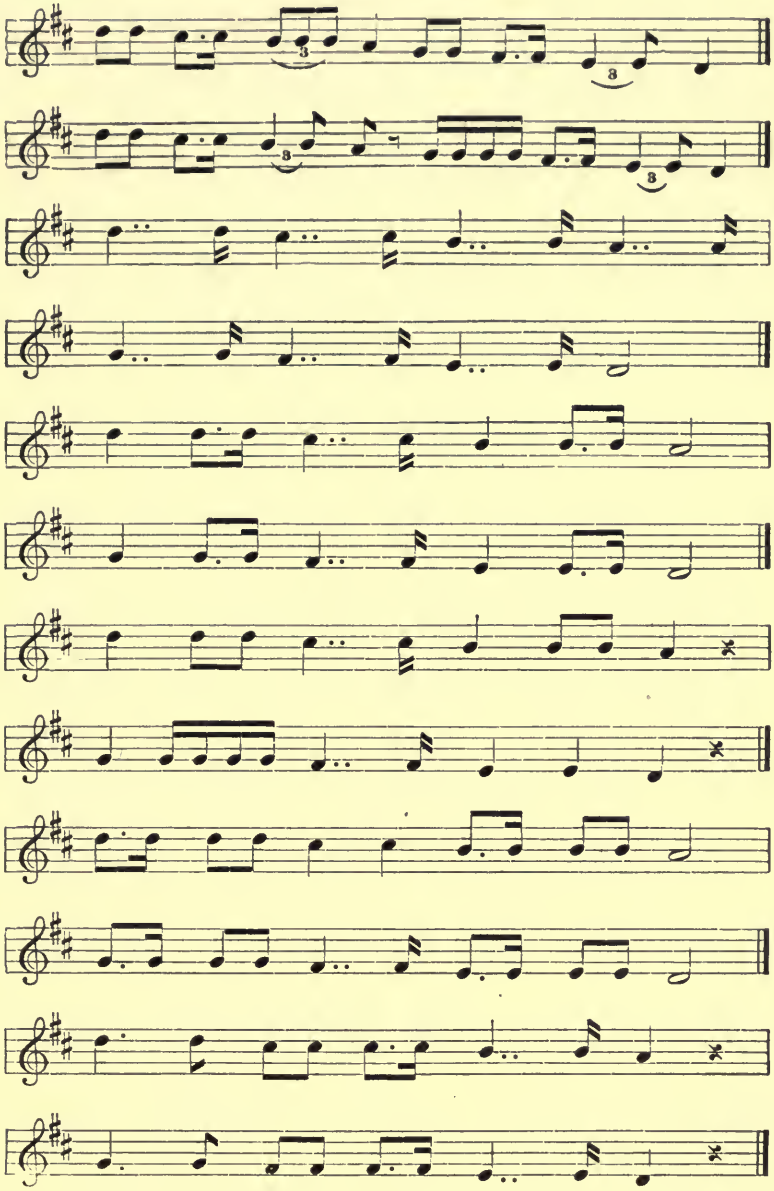

FIFTH YEAR (*continued*)

957.

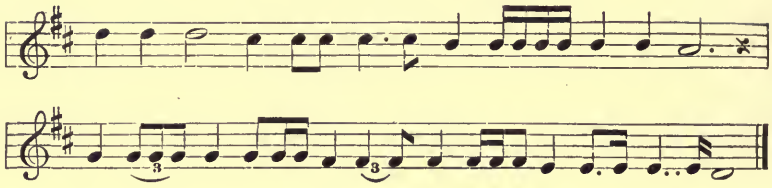
Type Four *b*

958.

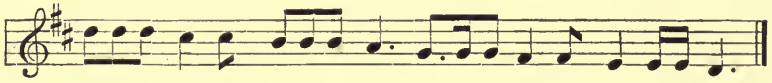
Type Four modified

959. FIFTH YEAR (*continued*)

960.

961.



FIFTH YEAR (*continued*)

962. SIXTH YEAR

Type Three modified

963. SIXTH YEAR (*continued*)

964. SIXTH YEAR (*continued*)

All Types and Figures

965.

All Groups

Infrequent derivative forms

966. Infrequent derivative forms appear occasionally in upper grade music, but with a little help the pupil will easily recognize their derivation and have no difficulty in reading them correctly.

They are as follows: from Type Two repeated, , by combination is derived , which is a form of syncopation; from Type Four modified, , is derived its reverse, , which occurs in Scotch folk songs; from Figure One, , is derived its reverse, , which is another form of syncopation; from Type One, , and Type Four *a*, , by combination is derived ; from Group Three, , by expansion is derived the several forms , , , and , which are found in the slow movement of $\frac{6}{8}$ measure.

GLOSSARY

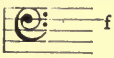
TERMS OF NOTATION

1. Staff, five horizontal lines and four equal spaces.

2. Leger Lines, or Added Lines, light lines below and above the staff.

3. A, B, C, D, E, F, G, Pitches, the first seven letters of the alphabet by which tones are designated.

4. G Clef fixes G upon the second line, around which it turns. The staff thus marked is called the treble staff.



5. F Clef fixes F upon the fourth line, around which it turns. The staff thus marked is called the bass staff.

6. The Great Staff, the combined treble and bass staves, formerly written as an eleven-line staff.

To distinguish between pitches in different octaves, the following distinction is made: great octave, small octave, one-lined octave, two-lined octave.

C (great c), the c on the second line below the bass staff.

c (small c), the c in the second space of the bass staff.

$\bar{c}$ (one-lined c), the c on the first leger line above the bass staff and on the first leger line below the treble staff.

$\bar{\bar{c}}$ (two-lined c), the c in the third space of the treble staff.

7. Brace, a vertical line which joins two or more staves.

8. Bars, vertical lines upon the staff.

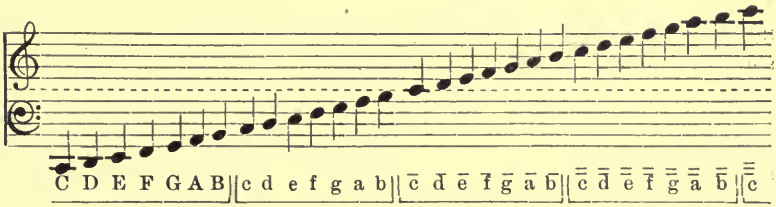
A Bar is one vertical line.

A Double Bar is two vertical lines and sometimes a *thick* vertical line.

9. A Measure, the space between two bars, representing a group of strong and weak beats.

10. Notes:

(*a*) **Whole note,** an open note head without stem.

(*b*) **Half note,** an open note head with stem.

GREAT OCTAVE SMALL OCTAVE ONE-LINED OCTAVE TWO-LINED OCTAVE

(*c*) **Quarter note,** a closed note head with stem.

(*d*) **Eighth note,** a closed note head with stem and *one* hook.

(*e*) **Sixteenth note,** a closed note head with stem and *two* hooks.

(*f*) **Thirty-second note,** a closed note head with stem and *three* hooks.

(*g*) **Grace note,** a small note with or without a stroke across the stem, representing a passing tone preceding an essential tone, and borrowing the time it occupies from the essential tone.

11. Rests:

(*a*) **Whole rest.**

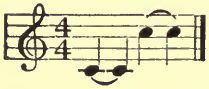
(*b*) **Half rest.**

(*c*) **Quarter rest.**

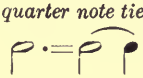
(*d*) **Eighth rest.**

(*e*) **Sixteenth rest.**

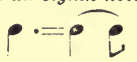
(*f*) **Thirty-second rest.**

12. The Tie, a curved line joining two notes of the *same* pitch.

It indicates that the second note over or under the tie is not to be repeated, but *sustained*, that is, joined with the first.

(·) **13. The Dot,** placed after a note, lengthens it one half; thus the dot after a half note takes the place of a *quarter note tied.*



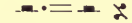
The dot after a quarter note takes the place of an *eighth note tied.*



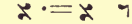
The dot after an eighth note takes the place of a *sixteenth note tied.*

The dot after a sixteenth note takes the place of a *thirty-second note tied.*

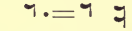
The dot after a rest lengthens it one half; thus the dot after a half rest takes the place of a *quarter rest.*



The dot after a quarter rest takes the place of an *eighth rest.*



The dot after an eighth rest takes the place of a *sixteenth rest.*

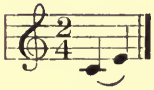


(· ·) **14. The Double Dot,** placed after a note or a rest, lengthens its duration three fourths; thus the double dot after a half note takes the place of a *quarter note* and an *eighth note tied.*

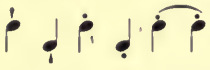
The double dot after a quarter note takes the place of an *eighth note* and a *sixteenth note tied.*

15. The Phrase Mark, a curved line indicating the rhythmical grouping of notes.

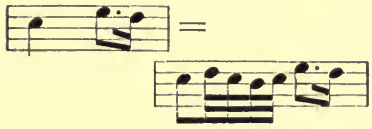
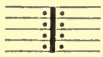
16. The Breath Mark, a comma placed above the staff to suggest a place for taking breath.

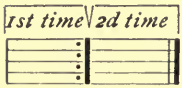
17. The Slur, a curved line joining two or more notes of *different* pitch.

It indicates that the notes so joined are to be sung to one syllable.

18. The Hold, or **Pause,** a dot under or over a small curved line. It means that the note or rest over or under which it is placed is to be held longer than usual.



19. Staccato Marks direct that the tones be distinct, separated from each other. The wedge-shaped marks are the most emphatic staccato signs ; dots over or under the notes with a sweeping curve mark the slightest staccato. The latter effect is called *non legato.*

20. Turn, a melodic grace rendered by four tones, represented by the note next above the written note, the written note itself, the note below, and the written note again. The sign is set either after or over the note modified.

21. The Repeat, dots immediately before or after a bar. It indicates that music before or after the dots should be repeated.



22. 1st and 2d Endings, signs indicating that, in the repetition, the music marked *2d time* must be substituted for that under the sign *1st time.*

D.C. **23. Da Capo,** from the beginning (repeat).

D.S. **24. Dal Segno,** from the sign 𝄋 (repeat).

25. Al Fine, to the end.

26. Coda, a passage at the end of a composition, added to make a more effective conclusion.

27. Characters affecting Pitch :

(*a*) ♯ **The Sharp** raises the pitch represented by a staff degree a half step.

(*b*) × **The Double Sharp** raises the pitch represented by a sharped staff degree a half step.

(*c*) ♭ **The Flat** lowers the pitch represented by a staff degree a half step.

(*d*) 𝄫 **The Double Flat** lowers the pitch represented by a flatted staff degree a half step.

(*e*) ♮ **The Natural,** or **Cancel,** removes the effect of a sharp or flat ;

♮♭ removes the effect of one of the two flats in 𝄫 ;

♮♯ removes the effect of one of the two sharps in ×.

28. Interval, the difference in pitch between two tones.

29. Half Step, the smallest interval employed in modern music.

30. Step, an interval containing two half steps.

31. Staff Degrees, lines and spaces of the staff.

32. Major Third, an interval embracing three staff degrees and containing four half steps.

33. Minor Third, an interval embracing three staff degrees and containing three half steps.

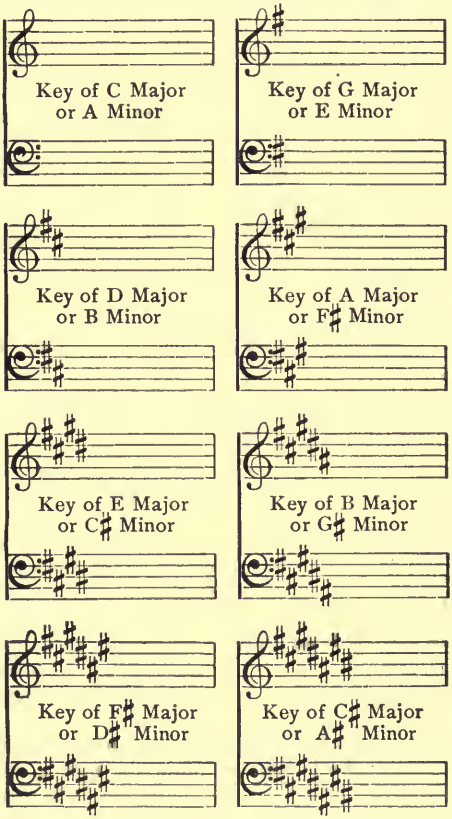
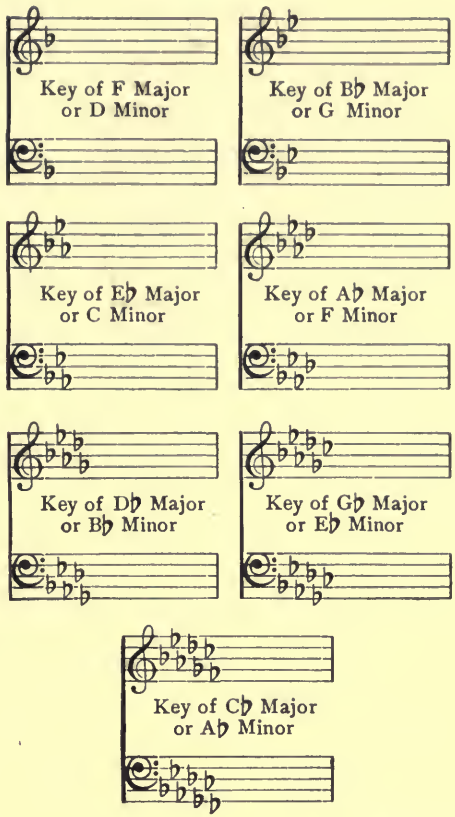
34. Scale, a succession of tones within the octave, ascending or descending according to a fixed rule.

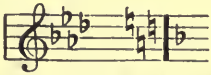
Scales:

(*a*) **The Major Scale,** a succession of five steps and two half steps in the following order: 1 to 2, a step; 2 to 3, a step; 3 to 4, a half step; 4 to 5, a step; 5 to 6, a step; 6 to 7, a step; 7 to 8, a half step. A major scale is a scale whose first third is a major third. For scale building and development of signatures, see Glossary of the "Second Music Reader."

(*b*) **The Chromatic Scale,** twelve tones within the octave, ascending or descending in regular succession by half steps. For representation, see Glossary of the "Third Music Reader."

(*c*) **The Minor Scale,** a scale whose first third is a minor third. For the various forms of the minor scale see Glossary of the "Fourth Music Reader."

35. Signatures of Keys, Major and Minor:

36. Transition, passing suddenly out of one key into another. The part of the signature which does not appear in the new key is canceled just before the heavy bar marking the close of the first key, thus:



Transition from the key whose signature is four flats to the key whose signature is one flat.

37. Scale Names, One, Two, Three, Four, Five, Six, Seven, and Eight, — the names applied to the successive tones of the major scale.

38. Intermediate Tones, ♯1, ♯2, ♯4, ♯5, and ♯6, — the intermediate tones which may be introduced into the scale ascending. ♭7, ♭6, ♭5, ♭3, and ♭2, — the intermediate tones which may be introduced into the scale descending.

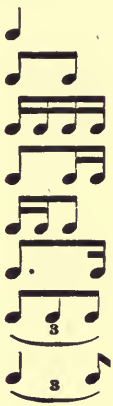
39. Syllables, commonly sung to the successive tones of the scale: 1, do; 2, re; 3, mi; 4, fa; 5, sol; 6, la; 7, ti (or si); 8, do. Intermediate syllables ascending, ♯1, di; ♯2, ri; ♯4, fi; ♯5, si (or sil); ♯6, li: descending, ♭7, te (or se); ♭6, le; ♭5, se (or sel); ♭3, me; ♭2, ra.

40. Scale Degrees, names applied to the successive degrees of the scale, major or minor: 1st degree, Tonic; 2d degree, Supertonic; 3d degree, Mediant; 4th degree, Subdominant; 5th degree, Dominant; 6th degree, Submediant; 7th degree, Leading tone or Subtonic.

41. Chord, the simultaneous sounding of two or more tones of different pitch.

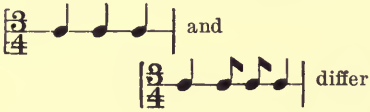
42. Triad, a chord consisting of a tone with its third and fifth.

43. Principal Triads, the tonic, subdominant, and dominant triads, numbered respectively I, IV, and V.

44. Measure Signatures:

(called the triplet).

The eighth note, the half note, and sometimes other notes are used as the beat unit.

47. Rhythmic Figure, combination of rhythmic types; thus, is a rhythmic figure equal to two beats when the quarter note is the beat unit. Rhythm varies according to the rhythmic types included, thus:



and

differ in rhythm while they coincide in measure.

48. Syncopation, an interruption of the natural pulsation of the music, bringing the accent on an unusual part of the measure.

49. Bass ad lib., literally, "bass at will," i.e. the bass may be sung or omitted at discretion, the bass voice, in such case, not being essential to complete harmonic setting.

50. A, B, etc., reference letters used for convenience in referring to movements or divisions of the music.

TERMS AND SIGNS OF EXPRESSION[1]

Accelerando (åt-chå-lå-rän′dō), accelerating.
Adagio (å-dä′jō), slow; literally, at leisure.
Ad libitum (ăd lĭb′ĭ-tŭm), at the pleasure of the performer.
Alla burla (ål′lå bo͝or′lå), humorously.
Alla marcia (ål′lå mär′chiå), in the manner of a march.
Allegretto (äl-lå-grăt′tō), less quick than *allegro;* diminutive of *allegro.*
Allegro (äl-lă′grō), quick, lively; literally, cheerful.
Andante (än-dän′tå), slow, graceful; moving at a moderate pace; literally, walking.
Andantino (än-dän-tē′nō), the diminutive of *andante,* and indicating here quicker *tempo.*
Animato (å-nē-mä′tō), animated.
Appassionata (åp-pås-sē-ō-nä′tå), passionate, with emotion.
Assai (äs-sä′ē), very.
A tempo (ä tĕm′pō), return to first rate of speed.
Ben marcato (bĕn mär-kä′tō), well marked.
Brillante (brēl-län′tå), brilliant, sparkling.
Cantabile (kån-tä′bē-lå), in a singing style, or very *legato.*
Colla voce (kŏl′lå vō′chå), with the voice; i.e. taking the time from the singer.
Commodo (kŏm′mō-dō) } with ease.
Comodo (kō′mō-dō) }
Con anima (kōn ä′nē-mä), with animation.
Con brio (kōn brē′ō), with vigor, spirit, force.
Con espressione (kōn ås-prås-sē-ō′nå), with expression.
Con grazia (kōn grä′tsē-å), with grace.
Con moto (kōn mō′tō), with spirited movement.
Con moto di barcarolla (kōn mō′tō dē bär′-kå-rō′lå), with the movement of a boating song.
Con moto di schottische (kōn mō′tō dē shŏt′tĭsh), with the movement of a schottische.
Con spirito (kōn spē′rē-tō), with spirit, energy.
Con tenerezza (kōn tån-å-rät′så), with tenderness.
Crescendo (krå-shån′dō), gradually increasing the tone.
Diminuendo (dē-mē-no͞o-ån′dō), gradually lessening the tone.
Dolce (dōl′chå), sweet, soft.
E (ā), and.
Energico (å-nār′jē-kō), energetic, forcible.
Espressivo (ås-prås-sē′vō), with expression.
f, forte (fôr′tå), loud.
ff, fortissimo (fôr-tēs′sē-mō), very loud.
fz, forzando (fôr-tsän′dō), sharply emphasized.
Giocoso (jō-kō′sō), humorous, playful.
Giojoso (jŏy-ō′sō), joyous.
Giusto (jo͞os′tō), in just, exact time.
Grandioso (grän-dē-ō′sō), grand, sonorous.
Grazioso (grä-tsē-ō′sō), graceful, elegant.
Il melodia (ēl mē-lō′dĭ-å), the melody.
Larghetto (lär-gāt′tō), rather slow; the diminutive of *largo,* slow, or, literally, large.
Largo (lär′gō), slow, broad.
Legato (lā-gä′tō), even, continuous, flowing; literally, tied.
Leggiero (lād-jē-ā′rō), light.
Lento (lān′tō), literally, slow.
Lusingando (lo͞o′zēn-gän′dō), coaxingly, persuasively.
Ma (mä), but.
Maestoso (mä-ĕs-tō′zō), with dignity, majesty.

[1] Webster's Dictionary has been followed for diacritical marking.

Marcato (mär-kä′tō), distinct, emphasized; literally, marked.
Marcia (mär′chiȧ), march.
Marziale (mär-tsē-ä′lȧ), martial, in the style of a march.
Meno (mā′nō), less.
Meno mosso (mā′nō mŏs′sō), less speed, less fast.
mf, mezzo forte (mĕd′zō fôr′tȧ), half loud.
Minuetto (mē-nōō-ĕt′tō), a minuet.
Misterioso (mēs-tȧ-rē-ō′sō), mysterious.
Moderato (mŏd-ĕ-rä′tō), moderate.
Molto (mŏl′tō), much, very.
mp, mezzo piano (mĕd′zō pē-ä′nō), half soft.
Non troppo (nōn trŏp′pō), not too much.
p, piano (pē-ä′nō), soft.
Pensieroso (pĕn-sē-ē-rō′sō), thoughtful, pensive.
Più (pē′ụ), a little more.
Poco più moto (pō′kō pē′ụ mō′tō), somewhat faster.
pp, pianissimo (pē′ȧ-nĭs′sĭ-mō), very soft.
Presto (prĕs′tō), fast, in rapid *tempo;* usually one beat to the measure; literally, quick.
Rallentando (räl-lĕn-tän′dō), becoming slower; literally, abating. Abb. *rall.*
Religioso (rȧ′lē-jō′sō), solemn, devout.
Rinf., rinforzando (rĭn-fôr-tsän′dō), suddenly emphasized and accented.
Risoluto (rē-zō-lōō′tō), energetic, decided.
Ritardando (rē′tär-dän′dō), slower; literally, retarding. Abb. *rit.*
Riten., ritenuto (rē′tȧ-nụ′tō), immediately slower.
Scherzando (skĕr-tsän′dō), sportive, playful.
Semplice (sĕm′plē-chȧ), simple.
Sempre (sĕm′prȧ), always, continually.
Sforzando (sfôr-tsän′dō) (>), with special emphasis.
Solennelle (sō-lĕnnĕl′), solemn.
Sostenuto (sōs-tȧ-nōō′tō), sustained.
Spiritoso (spē-rē-tō′sō), spirited.
Tanto (tän′tō), as much, so much.
Tempo di valse (tĕm′pō dē väl′sȧ), in the time of a waltz.
Tranquillamente (trän-kwĕl-lä-män′tȧ), calmly, quietly.
Tranquillo (trän-kwĕl′lō), tranquil, quiet.
Veloce (vȧ-lō′chȧ), swiftly.
Vivace (vē-vä′chȧ), gay; literally, lively.
Vivo (vē′vō), animated.

NOTES

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